

THE ARCHITECTURAL RECORD

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Number I



Photograph by W. L. Perham.

PROSPECT OF THE GROUP FROM THE WEST—THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.

Cram, Goodhue and Ferguson, Architects (The Boston Office).

A STUDY IN SCHOLASTIC ARCHITECTURE

By Cram, Goodhue & Ferguson, Architects

*The Graduate College Group of
Princeton University*

By C. M. Price

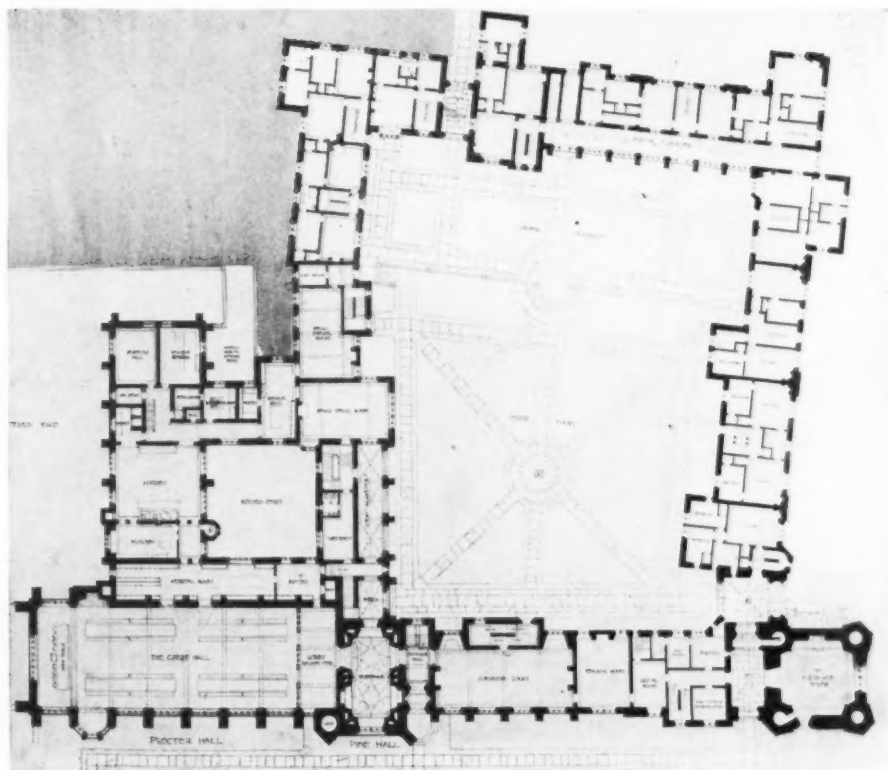
Photographs by Julian Buckley.



CERTAIN UNIVERSITIES in this country would seem to have been more favored than others in their architectural possessions. It is an unfortunate circumstance that most of our Universities, however, have been, architecturally speaking, of gradual growth. This has occasioned a distinctly distressing diversity in architectural styles in the several buildings, and has caused many colleges to present

rather an exemplar of passing phases of style than any semblance of a consistent theme or a pre-studied general group plan. Some are fortunate in possessing a good general arrangement, but unfortunate in the indiscriminate juxtaposition of Gothic, Byzantine, Classic and other conceptions of varied derivation; while others, with grievously scattered buildings, possess certain units or groups of marked architectural merit and propriety.

At Bryn Mawr and at the University of Pennsylvania, and at Washington University in Illinois there are some splendid studies in English Collegiate archi-



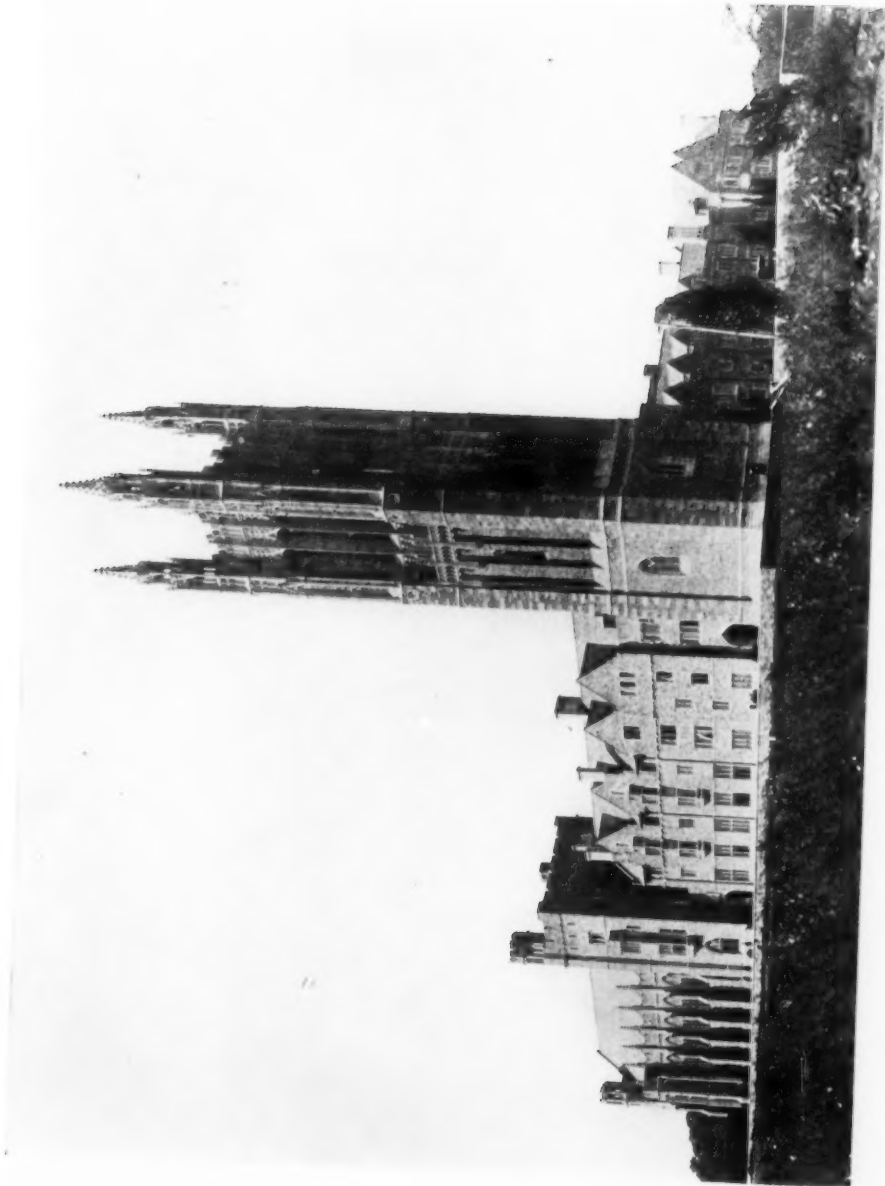
PLAN OF THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects.
(The Boston Office.)

ture by Cope and Stewardson and by Day Brothers and Klauder. Pre-eminent there is the group of the Military Academy at West Point, by Cram, Goodhue & Ferguson, in which, however, it was intended to express certain rugged fortress-like qualities in addition to certain less marked collegiate qualities. After West Point there is the College of the City of New York, by the late George B. Post, a group planned and executed, like West Point, at one time. Both have this advantage, with all its attendant merits, though the harsh contrast of materials in the New York group has been reckoned unfortunate.

Princeton, despite its age, has been especially fortunate in its new buildings, for the reason that all are unusually pleasing renderings of a more or less native conception of the collegiate architecture—part Gothic and part Renais-

sance—which constitutes the revered charm of Oxford and Cambridge in England. And, unlike some other universities, the older buildings at Princeton, even when they are *banal*, are at least inoffensive. They almost seem to serve as a background for the newer buildings, and their very lack of character prevents them from unpleasing conflict.

Perhaps a discussion of the group of buildings constituting Princeton University, however, may not seem entirely germane to the consideration of a group so isolated, or so sufficient to itself as the newly completed Graduate College, the work of the Boston office of Cram, Goodhue and Ferguson. Despite this, it is important to appreciate the fact that, since the newer buildings at Princeton are the buildings which give it what might be called its architectural stamp, the general conformity of the Graduate



PROSPECT OF THE GROUP FROM THE
SOUTHEAST. THE GRADUATE COLLEGE OF
PRINCETON UNIVERSITY, PRINCETON, N. J.
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(The Boston Office.)



PROSPECT OF THE GROUP FROM THE
NORTHWEST. THE GRADUATE COLLEGE OF
PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



PROSPECT OF THE GROUP FROM THE
SOUTHWEST. THE GRADUATE COLLEGE OF
PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS,
(The Boston Office.)



ACROSS THE LINKS FROM THE EAST. THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects.

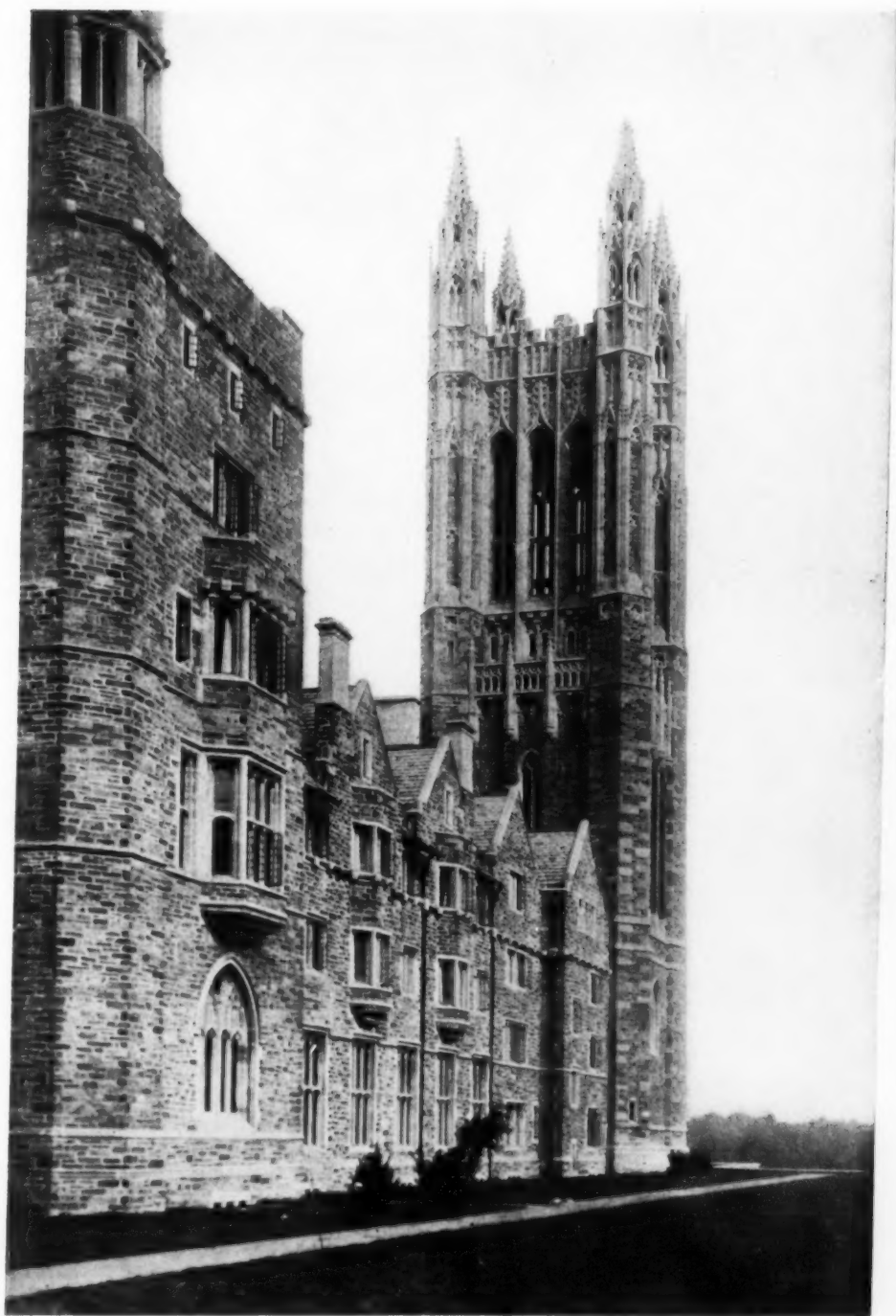
College Group with this already existing English Collegiate style is at once a matter of commendation to the architects and congratulation to the University.

The purposes of the Graduate College, educationally speaking, must be reasonably obvious from its name. A brief outline, however, cannot fail to aid in an appreciation of the architectural expression of this educational idea, for here are to be reckoned with not merely strait considerations of architectural technique *per se*, but more intangible qualities as well, popularly included in the term "atmosphere."

It is the intention of the University to constitute the Graduate College a center of advanced study. Mr. Andrew F. West, Dean of the Graduate College, says:

"All those and only those who show capacity and desire for high intellectual effort should be encouraged to enter. It is no place for either shallow dabbling, narrow intensity, dull mediocrity or unsocial isolation. Young men, young in spirit, rich in intellectual and moral worth, responsive to scholarly impulses, eager

to seek and find, able to perceive, take and use the more valuable as distinguished from the less valuable materials of knowledge, willing to do all and dare all to make themselves master-students, open-eyed to ideas in their relevancy, worth and beauty, pulsing with energy, inventiveness and fantasy, men companionable, magnanimous and unselfish, such are the students to be longed for and prized supremely. These are the sons of knowledge who are best fitted to live not for themselves alone nor by themselves alone, but first in the household of knowledge and then in the larger society of the world. On the basis of such convictions the Graduate College of Princeton was planned. In spirit and substance it is to be a new institution planted in the midst of the present Graduate School, to take root there and gradually transform it into something higher. . . . Thus far American Universities have made little provision for the physical and social welfare of graduate students. Here and there a dormitory has been set apart for the purpose. As a rule, how-



THE CLEVELAND TOWER AND A PORTION OF THE
SOUTH ELEVATION. THE GRADUATE COLLEGE
OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



DETAIL ABOVE THE MAIN, OR EAST
ENTRANCE. THE GRADUATE COL-
LEGE OF PRINCETON UNIVERSITY,
PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects.

ever, they have been left to shift for themselves. . . . If the best results are to be had, their standard of social living should not be that of a boarding house, a hotel, a club or a dormitory.

It should be the quiet dignity of a home of learning. If the higher teachers of the nation should be trained in a place and society worthy of their calling, why should they not dwell in a beautiful, even a stately, home? The loveliness of King's College Chapel, which appealed so deeply to Milton and Wordsworth, is part of the best endowment of Cambridge."

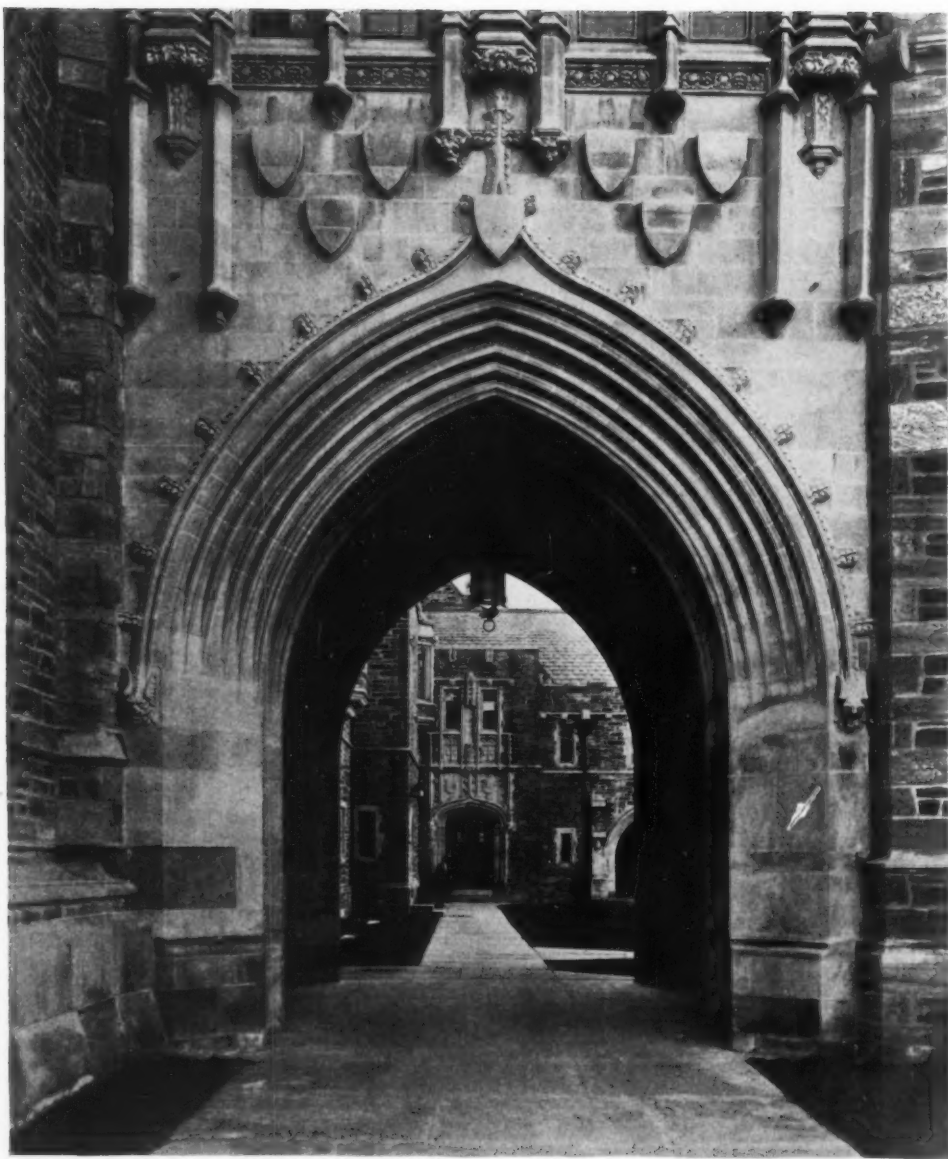
The Dean further amplifies this thought with pertinent generalities on the value and importance of association, and on the unquestionable fact that surroundings which are essentially and traditionally scholastic must definitely and beneficially influence all students.

It is this quality of scholastic repose, with others of dignity, of propriety, and of nobility, that has been so powerfully achieved in the architectural treatment of the Graduate School of Princeton University. And this is the more remarkable by reason of the fact that certain superficial but potent scenic accessories were lacking in the site. Here was an open hill, out upon a golf links—a site devoid of the venerable trees which one associates with scholastic surroundings, and the buildings but recently being completed, no time has elapsed for the work of the softening touch of ivy or the mellowing aura of age. That the group should present such powerful suggestions of long use, that it should impress one as "a place of known abode" must be reckoned an architectural achievement as powerful as it is delicate.

The plan, despite the appearance of axial symmetry had from distant prospects, will be seen upon study to be interestingly irregular. The ultimate whole has been planned to extend itself in two additional quadrangles—one to the southeast and one to the northeast, the first explaining the placing of the Cleveland tower. Looking westward across the links, the tower has a little of the unfortunate appearance of isolation from the group proper which characterizes the Victoria tower of the Houses of Parliament in London, but the future addition of this proposed quadrangle will obviously throw the Cleveland Tower back into the mass composition, be it viewed from any angle. Even in its present location, most



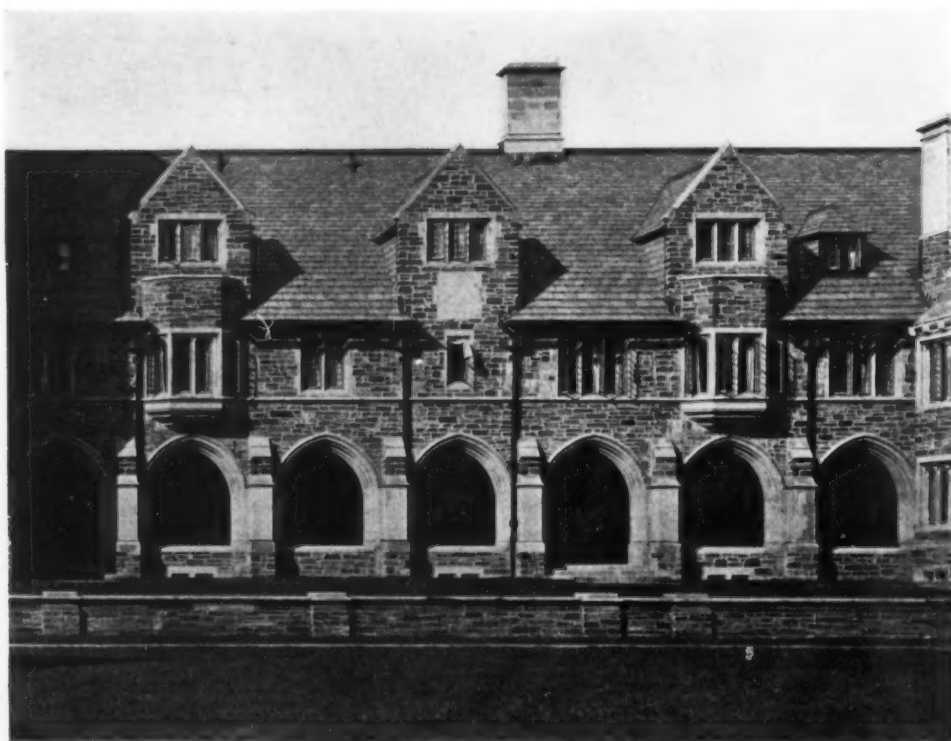
THE MAIN, OR EAST ENTRANCE, AND THE BASE OF
THE CLEVELAND TOWER, THE GRADUATE COLLEGE
OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



DETAIL LOOKING WEST THROUGH THE MAIN
ENTRANCE INTO THE INNER COURT. THE GRADUATE
COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS
(The Boston Office.)



DETAIL OF THE DOOR IN THE SOUTHWEST ANGLE
OF THE INNER COURT. THE GRADUATE COLLEGE
OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



DETAIL. ELEVATION OF THE NORTH CLOISTER IN THE INNER COURT. THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects.

prospects of the group, especially that from the northwest, are distinctly happy. As proposed by the architects, this southeast quadrangle should be designed to comprise a chapel, a library and living-rooms, while the northeast quadrangle would be made up solely of residential units.

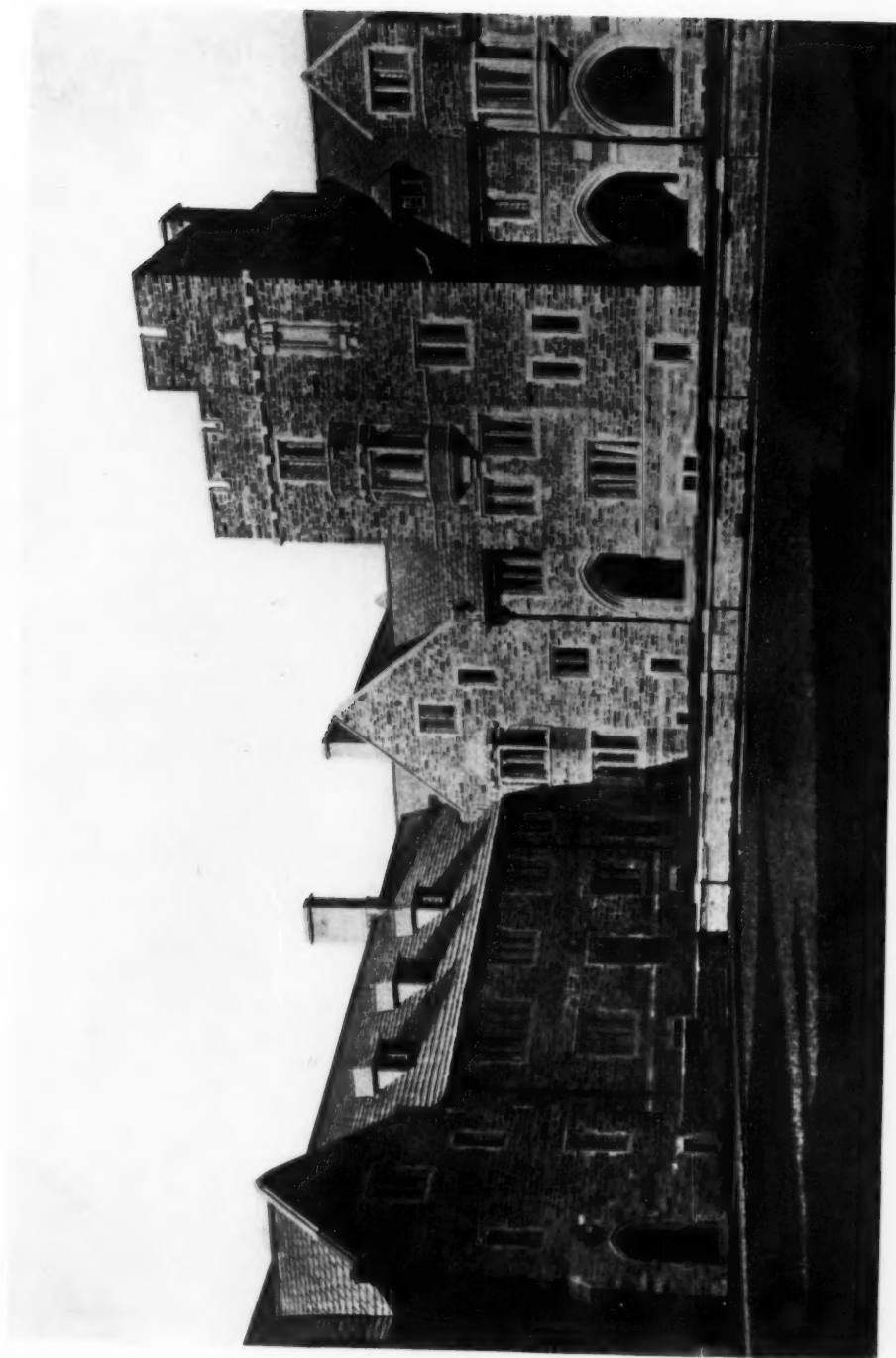
In general there is manifest a successful result in giving the impression of a great English college (albeit a thought ecclesiastical in some particulars) without copying, with careful stupidity, any specific portion of any specific English college.

The dominant feature of the group is the great tower, its designation forever commemorating Grover Cleveland, dear to the hearts of Princetonians. Certainly it is an exceptionally interesting study, for the reason that it is in exact conformity with no similar tower of the past. The use of hexagonal instead of octag-

onal turrets at the corners is unusual, but successful, and so also is the extreme splay of the bell-deck windows, and there is a distinct sense of architectural logic (or logical architecture) in the extreme severity of the base, with progressive enrichment and glorification as the tower rises to its full height.

The main entrance is to the right of the tower, directly at its base, with a long bank of dormitories running north at a marked splay from the orientation of the tower. At right angles with this dormitory building (and consequently obliquely to the rest of the group) lies another bank of dormitories, the two enclosing two sides of the inner court, or quadrangle. Before the North dormitories, with their engaging cloisters, a portion of the court is raised as a terrace, and is intended to be used as a bowling green.

Directly behind the tower, and running



NORTHWEST CORNER OF THE INNER COURT. THE GRADUATE
COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON,
ARCHITECTS.
(The Boston Office.)

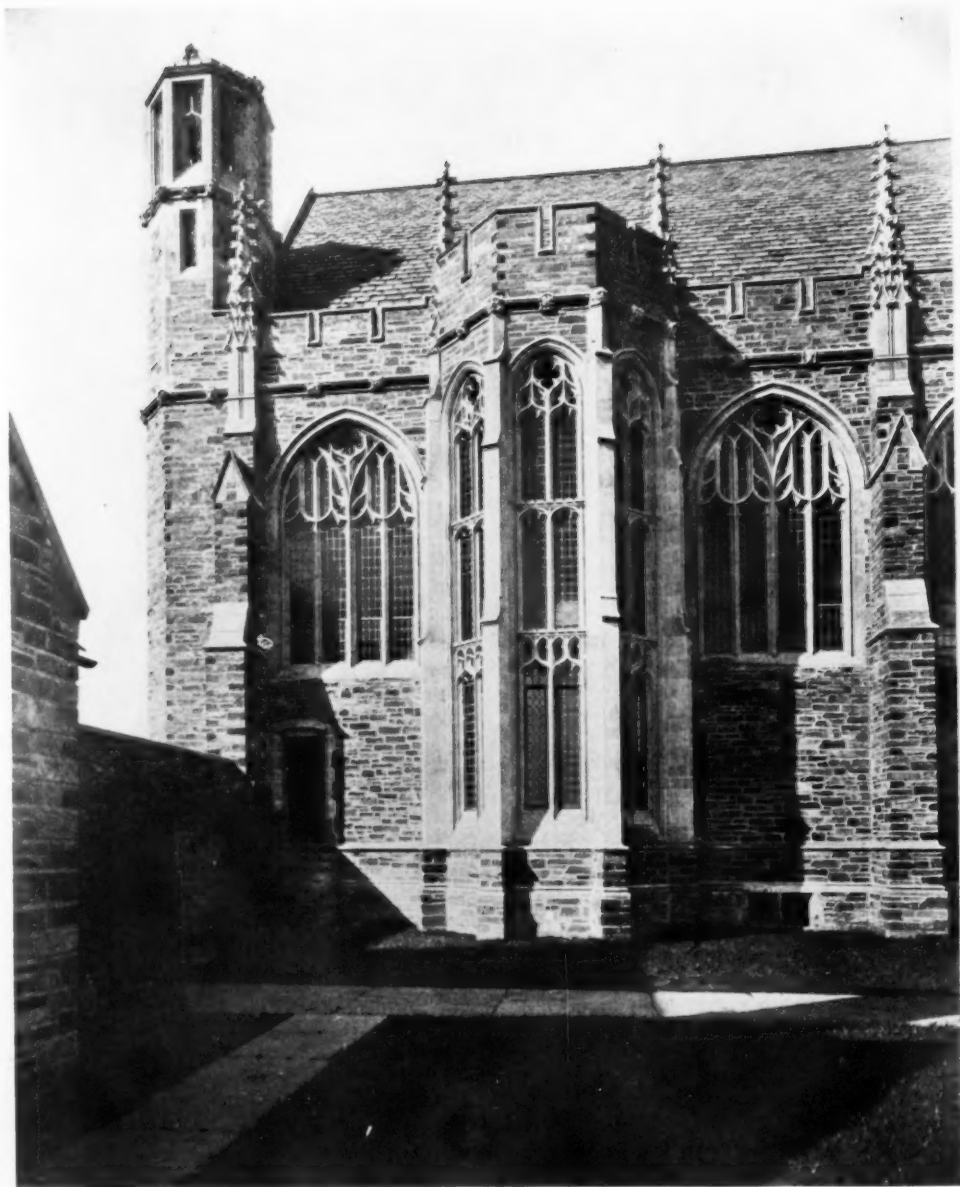


DETAIL OF THE ORIEL WINDOW OF THE GREAT HALL. THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects.

westward, lies the third side of quadrangle, containing first the several service offices of the building, and further a quiet reading room and the reposeful and club-like "commons room"—the name and intent happily borrowed from the English college.

The west side of the quadrangle is lightened and given interest by another cloister, as well as by the broken irregularity of its contour. On axis with the main entrance, and to the left of the west cloister, is another beautifully detailed portal, giving into a porch which, in turn, gives into the rib-vaulted vestibule to the Great Hall. The door itself is massively fashioned of wood, with excellently interesting hardware, as throughout the college. The vestibule, albeit somewhat mediæval in its Gothic spirit, as opposed to Transitional, or English Renaissance, is distinctly impressive, with a fireplace of fascinating detail, and it is appropriately furnished with armor, old carved oak furniture and the severity of the stone walls warmed and softened by a tapestry.

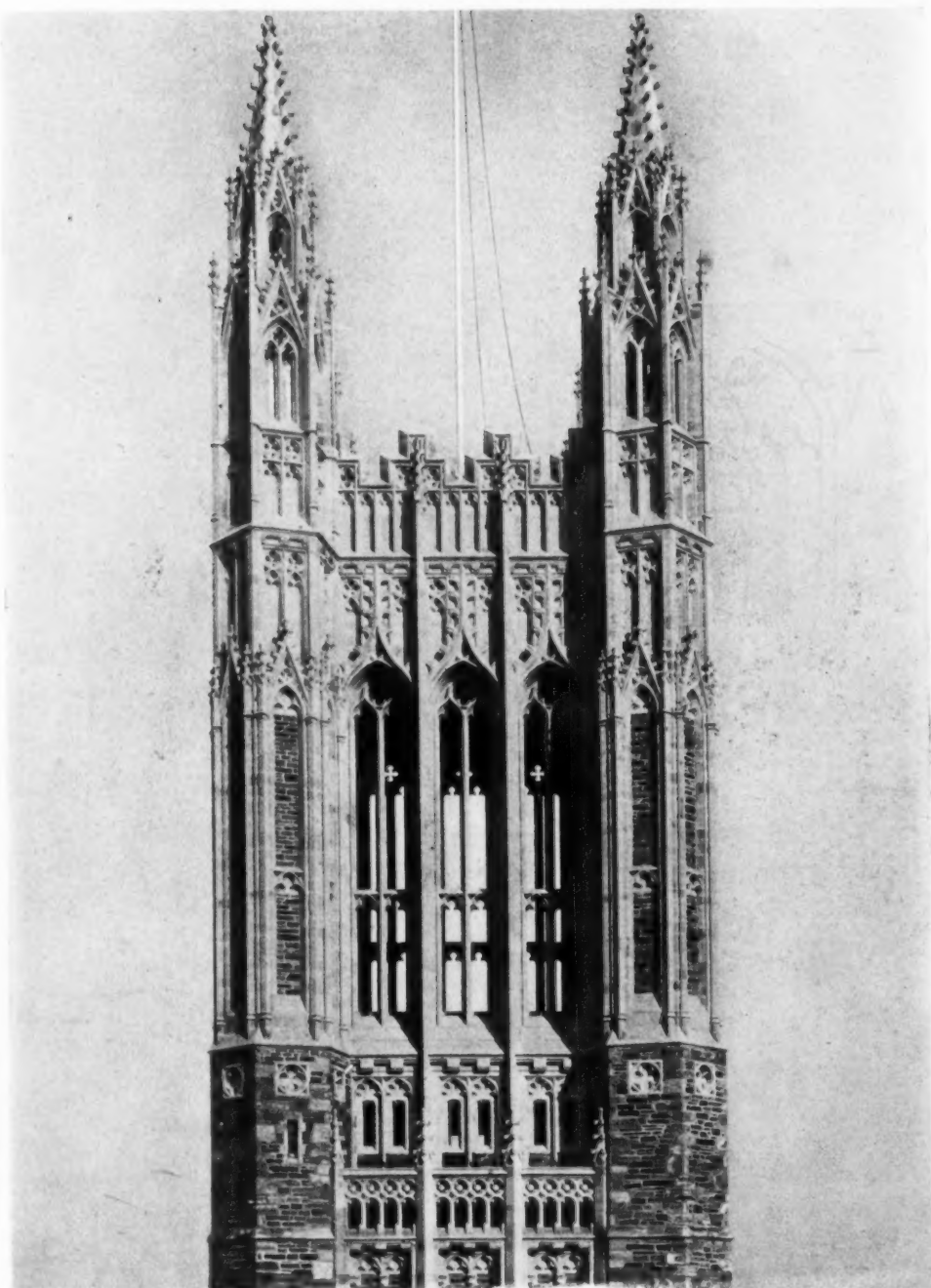
A few steps lead from the vestibule up to the Great Hall, where certain very strong impressions immediately make themselves felt. The hall itself, the Refectory, or Dining Hall, of the group, is seen through a very finely carved wood screen. Oak wainscoting, seemingly and artfully of great age, reaches to the splayed sills of tall Gothic windows, and the perspective leads the eye to a sort of dais at the far end, with the "Upper Table" for the masters, and above it a great colored window. Overhead are gracefully massive open trusses, fashioned from great oak timbers. There is splendid honesty of construction here, for these trusses support, by their own staunchness, the heavy slate roof, for all that the eye is beguiled by the spirited grotesques carved in the solid beam-ends. The fire place in this great hall is particularly pleasing—the whole character is sometimes Gothic and sometimes Transitional and always interesting. Some of the carved panels are enriched with Gothic arabesques, and others with characteristic "Linen-fold," and the Princeton tiger, holding a shield, enlivens the frieze of the wainscot. There is a splendid



SOUTH ELEVATION OF THE WEST END OF
THE GREAT HALL. THE GRADUATE COLLEGE
OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



DETAIL. A GABLE ON THE EAST ELEVATION. THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J. CRAM, GOODHUE & FERGUSON, ARCHITECTS. (The Boston Office.)



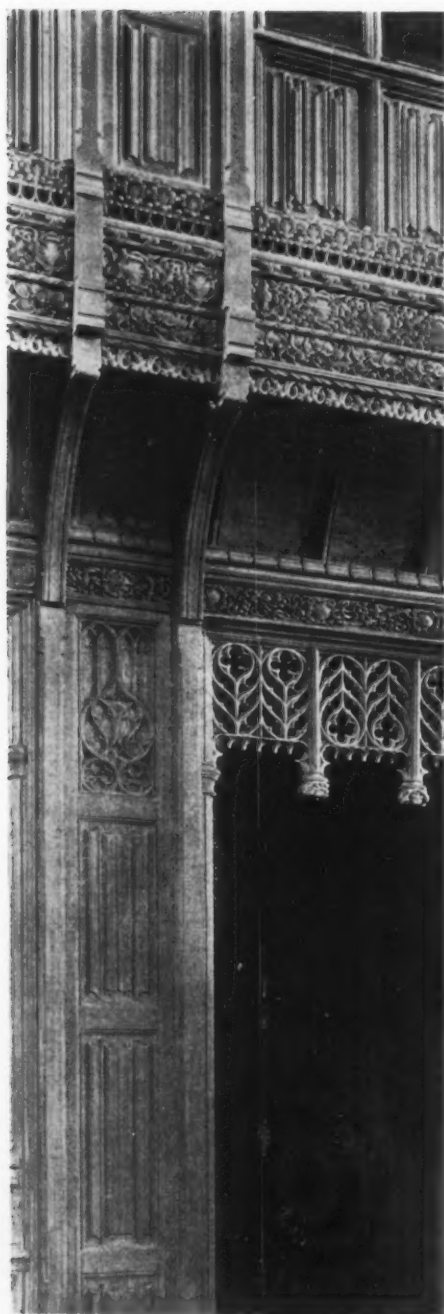
DETAIL. UPPER PORTION OF THE CLEVELAND
TOWER. THE GRADUATE COLLEGE OF
PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



WEST ELEVATION OF THE GREAT HALL. THE GRADUATE
COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



LOOKING WEST IN THE GREAT HALL. THE GRADUATE
COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



DETAIL OF WOOD SCREEN IN THE GREAT HALL. THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.

Cram, Goodhue & Ferguson, Architects.

(and, in this country too-unusual) quality of *craftsmanship* in the whole group, but it is paramount here, and the most potent factor of all else but the conception itself in producing the illusion of age in this Great Hall. This quality of craftsmanship even redeems what might be too much *finesse* in the detailing of the screen at the east end—and certainly it lends character to the trusses overhead.

Facing the fireplace is a tall oriel window, and considering the exterior of this, one is impelled to feel that here is an over-marked leaning toward the ecclesiastical. Chapel or Refectory? The question is not asked by the observer, but imposed by the mounting buttresses, the tall Gothic-mullioned windows and the aspiring pinnacles. And yet it could not well be otherwise, in all but the pinnacles, yet the terminal octagonal turrets are reassuring, and the grotesque heads and the heraldic Princeton tigers interpose a happy distraction.

At the end of the Great Hall, and out from the main group, lies a delightfully domestic building which is the Deanery, not shown in the plan reproduced with this article. It is connected with the end of the Great Hall only by a stone wall, in which is a door, giving into a sheltered garden close. Here is the porch of the Deanery, and a view of its charmingly informal mingling of stone and half-timber, and that informality of roof-line and fenestration which is the best of its own sort of English domestic architecture.

Wandering from corridor to quadrangle, through cloisters, under great collegiate portals, or along the terrace that flanks the south side of the Graduate College, one has forgotten how entirely new it is—and one is impelled to realize the poverty of common diction. What is meant by "new?" The artisans have but recently departed, the place has not been hallowed by long use and scholastic association, and yet it is old. And that is because the ideals which went into its conception, and the ideals which inspired the craftsmanship of its execution were old ideals. And here, then, is architectural technique of the highest order—here is the most that architecture, as an art of expression, is capable of attaining.



CARVED WOOD SCREEN, LOOKING EAST IN THE
GREAT HALL. THE GRADUATE COLLEGE OF
PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



DETAIL OF GROTESQUE. MANTEL IN THE VESTIBULE
OF PYNE HALL. THE GRADUATE COLLEGE
OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



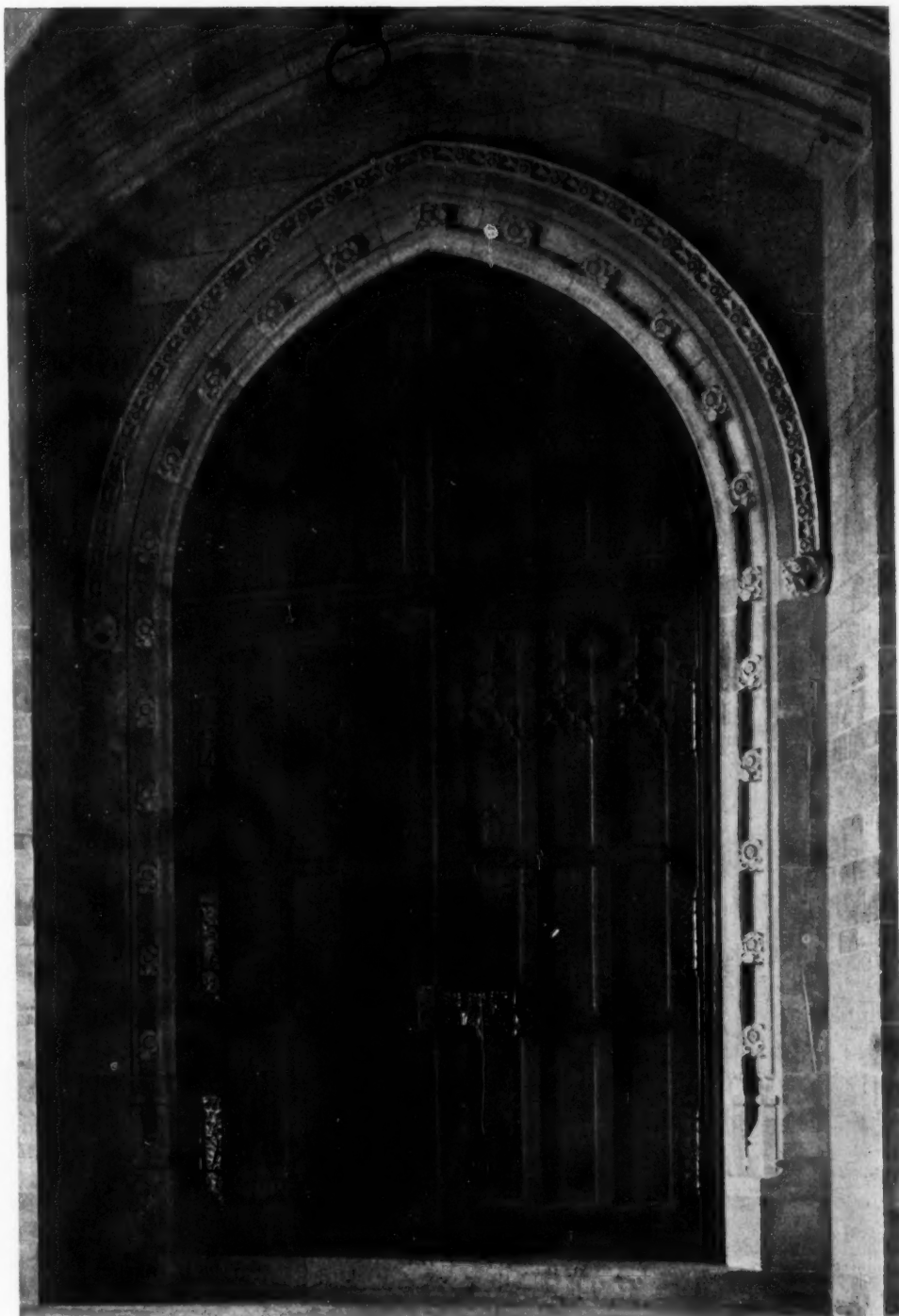
DETAIL OF GROTESQUE. MANTEL IN THE VESTIBULE
OF PYNE HALL. THE GRADUATE COLLEGE
OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



DETAIL—A PORTION OF THE MANTEL IN THE VESTIBULE OF PYNE HALL, THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects.



WEST WALL OF THE VESTIBULE OF PYNE HALL, THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects (The Boston Office).



DETAIL OF THE DOOR TO THE GREAT HALL—
VESTIBULE OF PYNE HALL, THE GRADUATE
COLLEGE OF PRINCETON UNIVERSITY, PRINCE-
TON, N. J. CRAM, GOODHUE & FERGUSON,
ARCHITECTS. (The Boston Office.)



THE COMMONS ROOM. THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY,
PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects.



DETAIL OF MANTEL IN THE VESTIBULE OF PYNE HALL. THE GRADUATE COLLEGE
OF PRINCETON UNIVERSITY, PRINCETON, N. J.
Cram, Goodhue & Ferguson, Architects.



DETAIL. FIREPLACE IN THE GREAT HALL. THE GRADUATE
COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
(The Boston Office.)



VILLA OF ARTHUR CURTIS JAMES, ESQ., MIAMI, FLA.

Robert W. Gardner, Architect.

"The Architect had achieved a very sympathetic expression of the Spanish-American style."



ARCHITECTURAL PIRACY



A Flagrant Case of Plagiarism



IT IS NOT often that the plagiarist in art or letters allows himself to be caught red-handed. If he copies a thing he ordinarily does so with just enough craft to admit his copy under the guise of an "adaptation." A change here and there, a reversal of the composition, and his result is effected sufficiently either to escape detection by any but a captious critic, or, at least, not to arouse indignation.

It is the inalienable right of a designer to adapt. Many of the best buildings of today are adapted either wholly or in part from other sources, but in the adaptation there have been apparent certain elements of scholarly appreciation for the original which has furnished the source of the inspiration, and often

added creative thought has been expended to produce the whole.

Even a reasonably strict code of ethics will condone an adaptation, provided the source of such adaptation be not contemporary, but few will be found to condone out-and-out piracy on the high seas.

Adaptation, furthermore, has generally been only partial—certain details have been altered to suit, or frankly borrowed outright from well-known originals, or a general scheme has been borrowed, and details have been devised to conform with specific requirements.

A case has recently been presented to us, however, wherein niceties of adaptation have given place to crudities of absolute plagiarism—wherein a beautiful original has been parodied in a debased copy. The copy, curiously enough, is sufficiently like the original to leave no



THE "ADAPTATION" OF THE JAMES VILLA.

"A remarkable illustration of architectural piracy, in which crudity takes the place of finesse. Note the uncompromising centering of the entrance."

doubt as to its "inspiration," yet so unlike it in those finer qualities known as "feeling," to be a cruel libel.

The facts, as we understand them, constitute in themselves an affront to the commonest tenets of ethics, professional or unprofessional. Mr. Arthur Curtis James is the owner of a charming villa, of Spanish-American type, at Miami, in Florida. Its architect, Robert W. Gardner, is to be congratulated in having achieved a very sympathetic expression of the style in which he was working and its owner in the possession of so delightful a winter retreat. Mr. James had every reason to pride himself upon a unique and unusually charming bit of architecture.

It is unfortunate that Mr. James' villa

at Miami should not have been allowed to remain unique, and doubly unfortunate that it should have suffered so grievously in its "adaptation."

A reasonably prominent politician (not unknown on the lecture platform) saw and admired the villa at Miami, and desired a counterpart for his own domicile. An architect would not have duplicated work already done for one client in order to please a new client, nor would he have debased the work of his own hand by so crude a copy. Our politician, therefore, approached the *builder*, who, being in possession of a set of plans of the James villa, ventured to erect a duplicate building (with "a few slight changes," of course)—and the result, though it may have pleased the builder's client, certainly

VILLA OF ARTHUR CURTIS JAMES, ESQ.,
MIAMI, FLA.

Robert W. Gardner, Architect.

AN IDENTICAL VIEW OF THE "ADAPTATION"
OF THE JAMES VILLA.

"Not even an accurate copy, but a good design debased."



THE VILLA OF ARTHUR CURTIS JAMES, ESQ., MIAMI, FLA.

Robert W. Gardner, Architect.

"It is a pity that Mr. James' villa was not allowed to remain unique."

constitutes grounds for grave professional concern among architects.

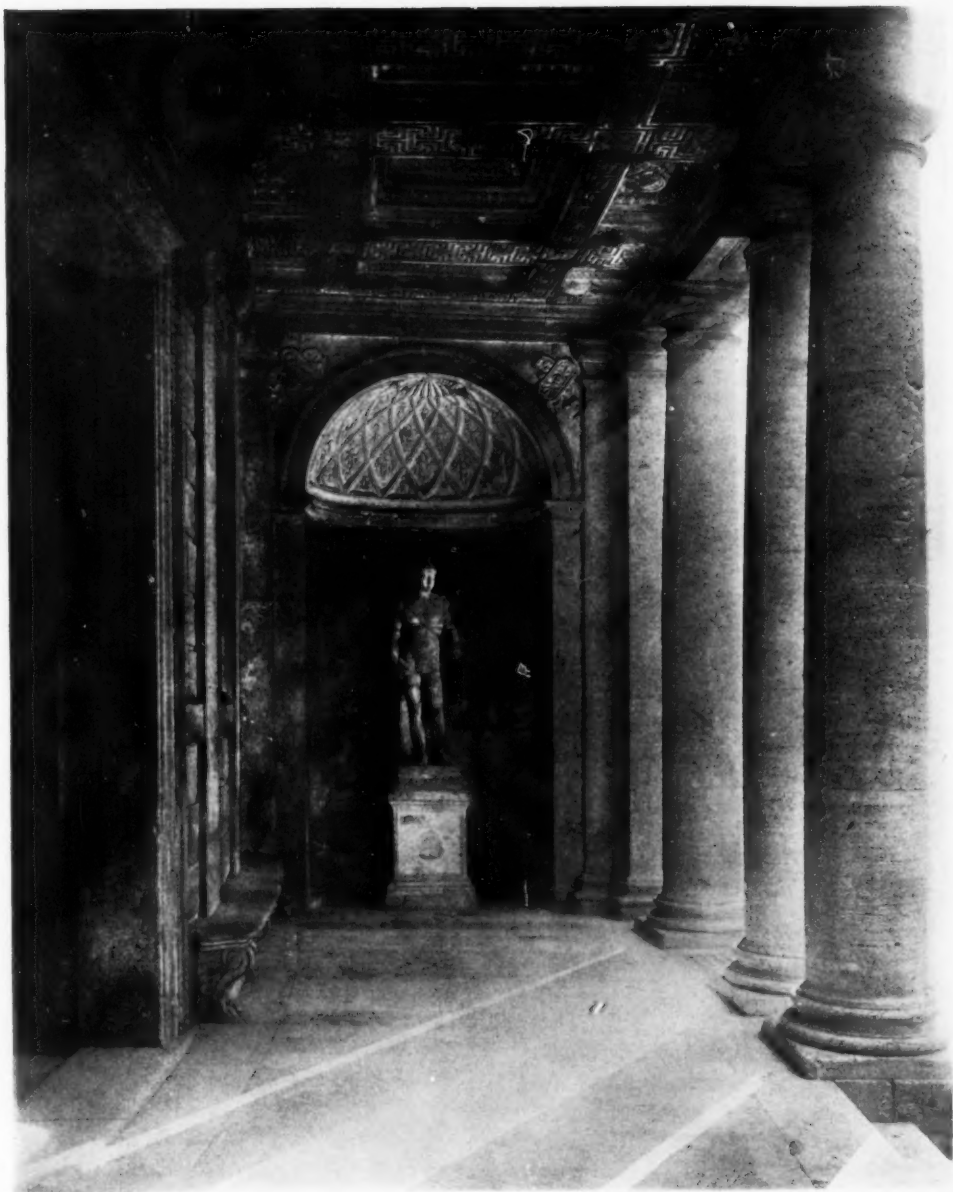
It is fortunate that instances of such flagrant plagiarism are rare among builders—but even their general rarity cannot condone or alleviate the seriousness of

the example here exposed, illustrating as it does a disregard not only of professional ethics, but of the ordinary amenities of life, in a transaction so crudely compassed as to offend architect and layman as well.



THE "ADAPTATION" OF THE JAMES VILLA.

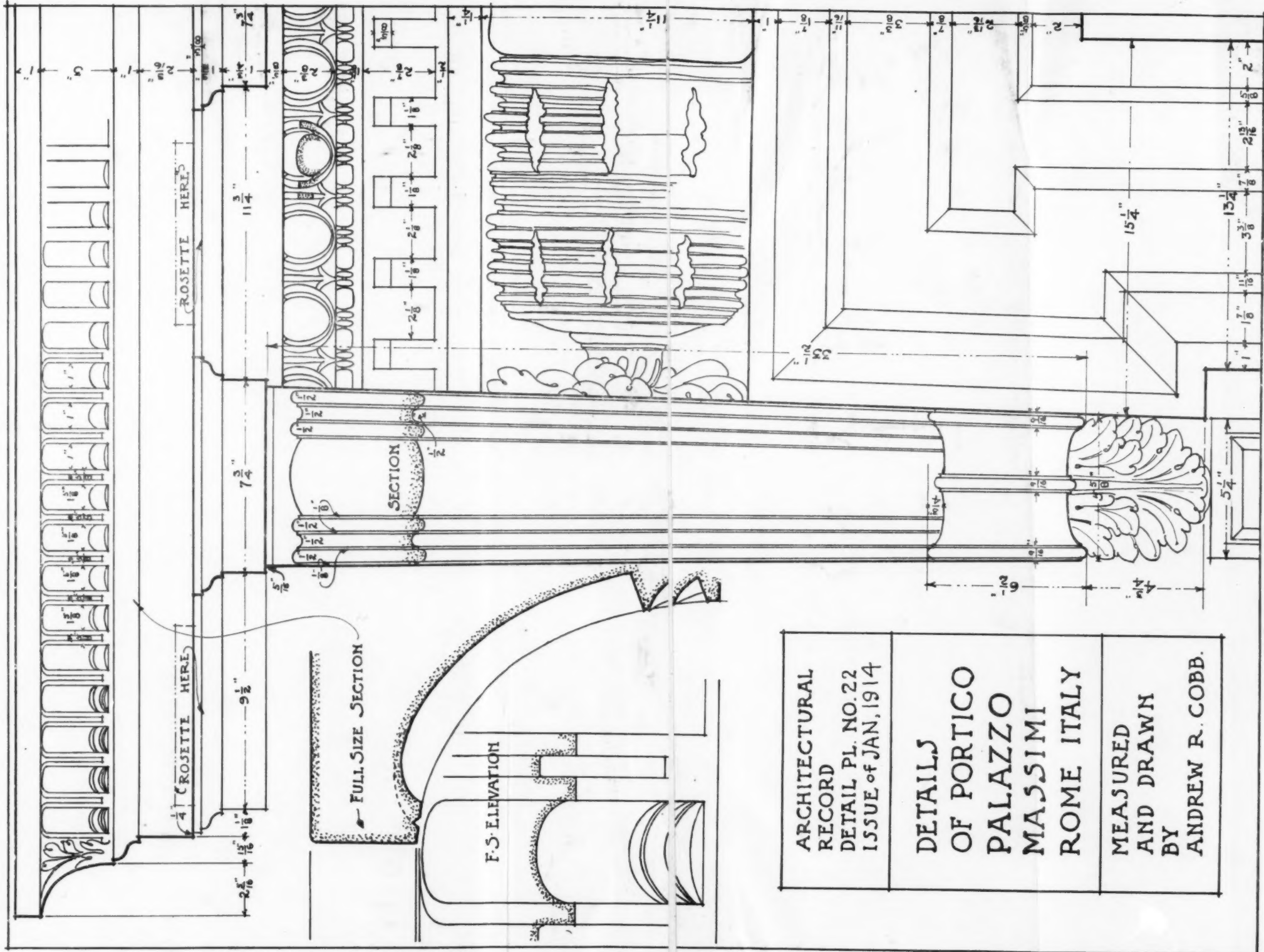
"Ill-studied proportions were substituted for refined ones, and crude banality for sensitive expression."



↓ PORTICO OF THE PALAZZO MASSIMI, ROME, ITALY.
Photograph to accompany Measured Drawing by Andrew I. Cobb,
Architect.



PORTICO OF THE PALAZZO MASSIMI, ROME, ITALY.
Photograph to accompany Measured Drawing by Andrew I. Cobb,
Architect.



ARCHITECTURAL
RECORD
DETAIL PL. NO. 22
ISSUE of JAN, 1914

DETAILS
OF PORTICO
PALAZZO
MASSIMI
ROME ITALY

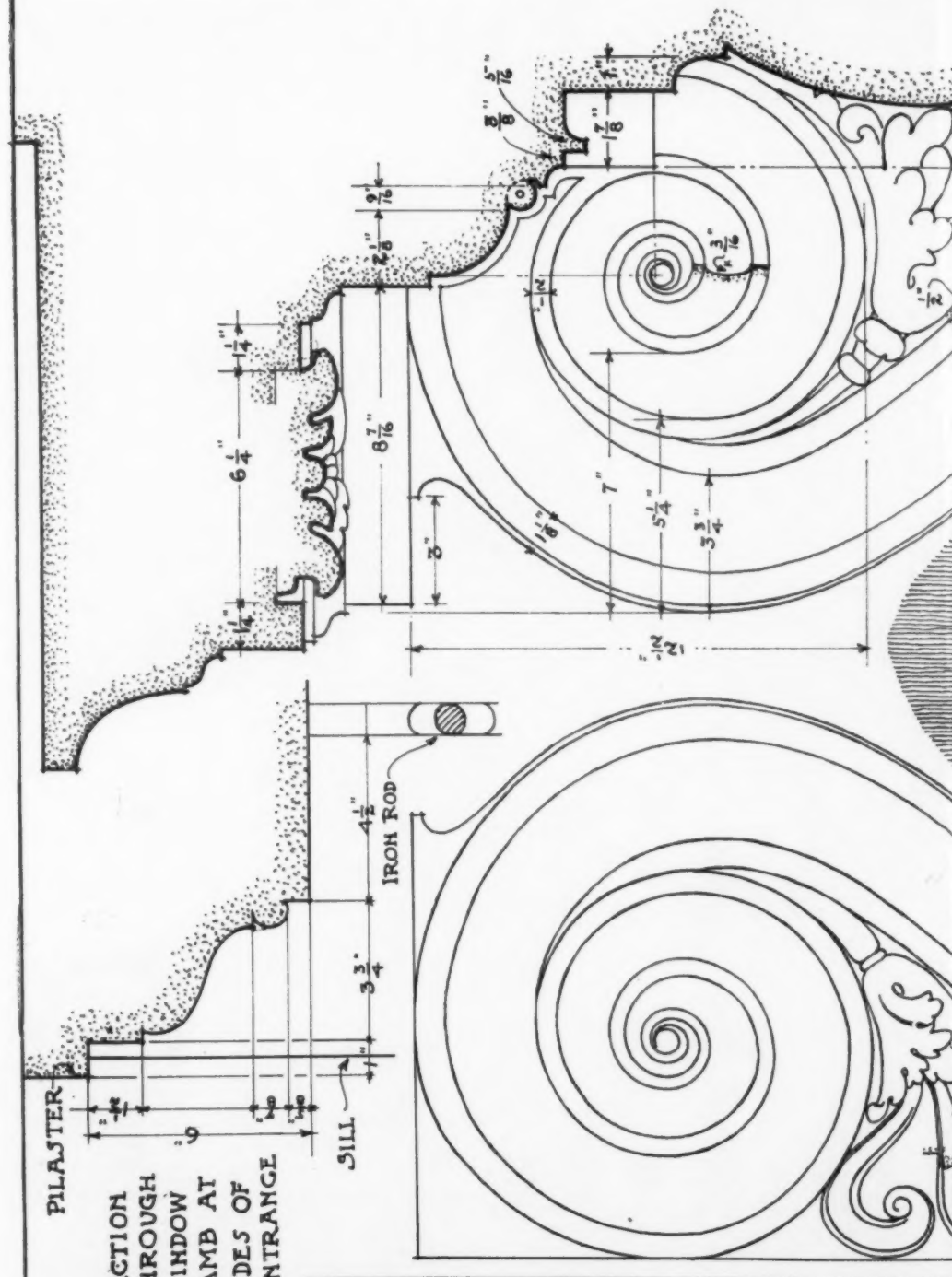
MEASURED
AND DRAWN
BY
ANDREW R. COBB.

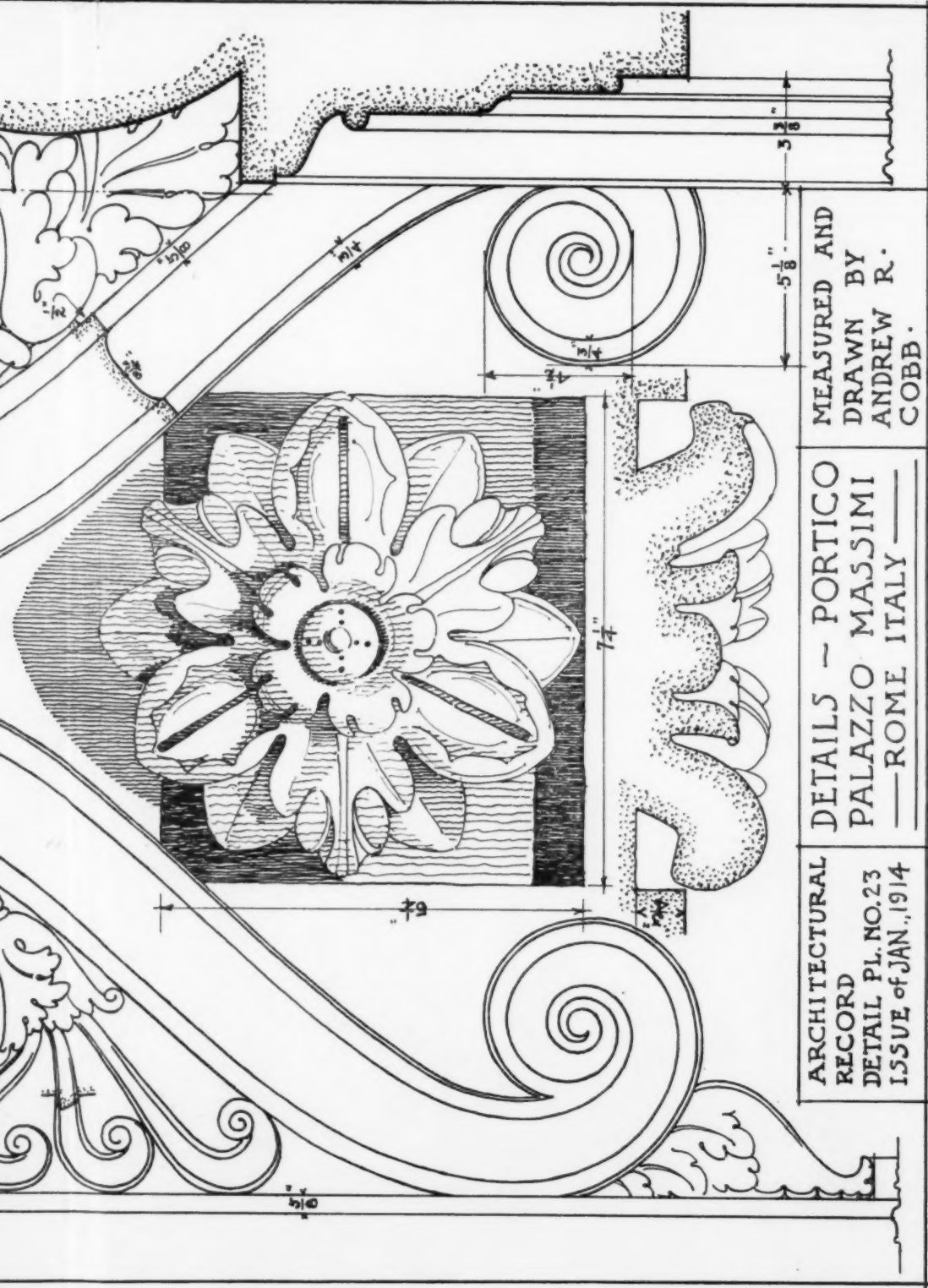
PLASTER-

SECTION
THROUGH
WINDOW
JAMB AT
SIDES OF
ENTRANCE

THIS

IRON ROD-





ARCHITECTURAL
RECORD
DETAIL PL. NO. 23
ISSUE of JAN., 1914

DETAILS - PORTICO
PALAZZO MASSIMI
—ROME ITALY—

MEASURED AND
DRAWN BY
ANDREW R.
COBB.





AN EXAMPLE OF THE JACOBEOAN INTERIOR, THE BANQUET HALL FROM "ROTHERWAS HOUSE," ENGLAND, RECENTLY IMPORTED TO THIS COUNTRY.

J FURNITURE FROM THE ARCHITECTURAL VIEWPOINT

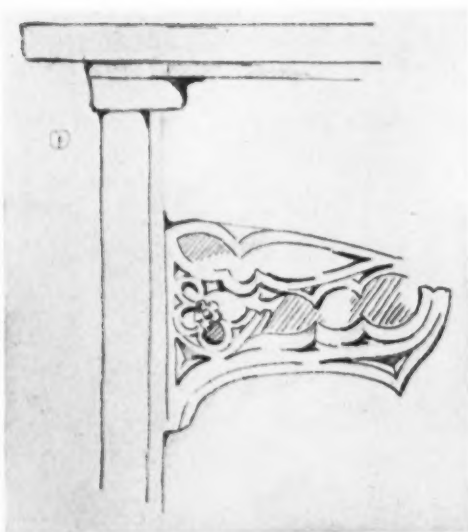
By *H. Donaldson Eberlein*
— and *Abbott McClure*



CONSISTENCY is a jewel. Never was truer word uttered. This maxim is of universal application. It holds good equally whether we deal with abstract principles or with the most material objects, whether we discuss nice moral distinctions and obscure points in casuistry or talk of "cabbages and kings." Architecture and furniture, being neither at the extreme of abstraction nor its material an-

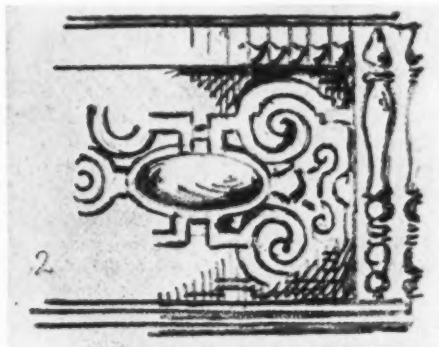
tipode, come well within the category of subjects in which consistency's rare value is recognized. We are all, doubtless, inconsistent at times and perhaps we occasionally enjoy the whimsical tang of a bit of inconsistency for the sake of contrast but, in the long run, we may be perfectly sure that only adherence to consistency's decrees will stand the searching tests of time and usage.

Between furniture and architecture there exists an obvious and close relationship which, however, in spite of its potency and propinquity, we seem sometimes to lose sight of amid all the medley wealth of possible choice that to-day con-



1
GOTHIC TRACERY MOTIF FROM AN OLD
ENGLISH OAK STOOL.

fronts mind and eye alike. To be consistent at any time requires a degree of clear vision and intelligent discrimination and it is just because we are in danger of having our vision dulled and our sense of discrimination blunted by the multiform distractions, mobiliary and architectural, with which modern conditions have surrounded us, that the ensuing papers are presented for consideration, especially the consideration of architects who, of all people, most need to realize keenly the vital connection between furniture and architecture if they are to exercise



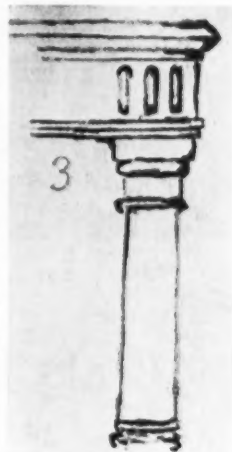
2
STRAP-WORK AND OVAL BOSS DETAILS
COMMON TO BOTH FURNITURE AND
ARCHITECTURE OF THE JACOBAN
PERIOD.

a wholesome influence upon the interior appointment of the houses they have designed and ensure the permanency of their satisfying quality. This much, indeed, do they owe their professional reputations.

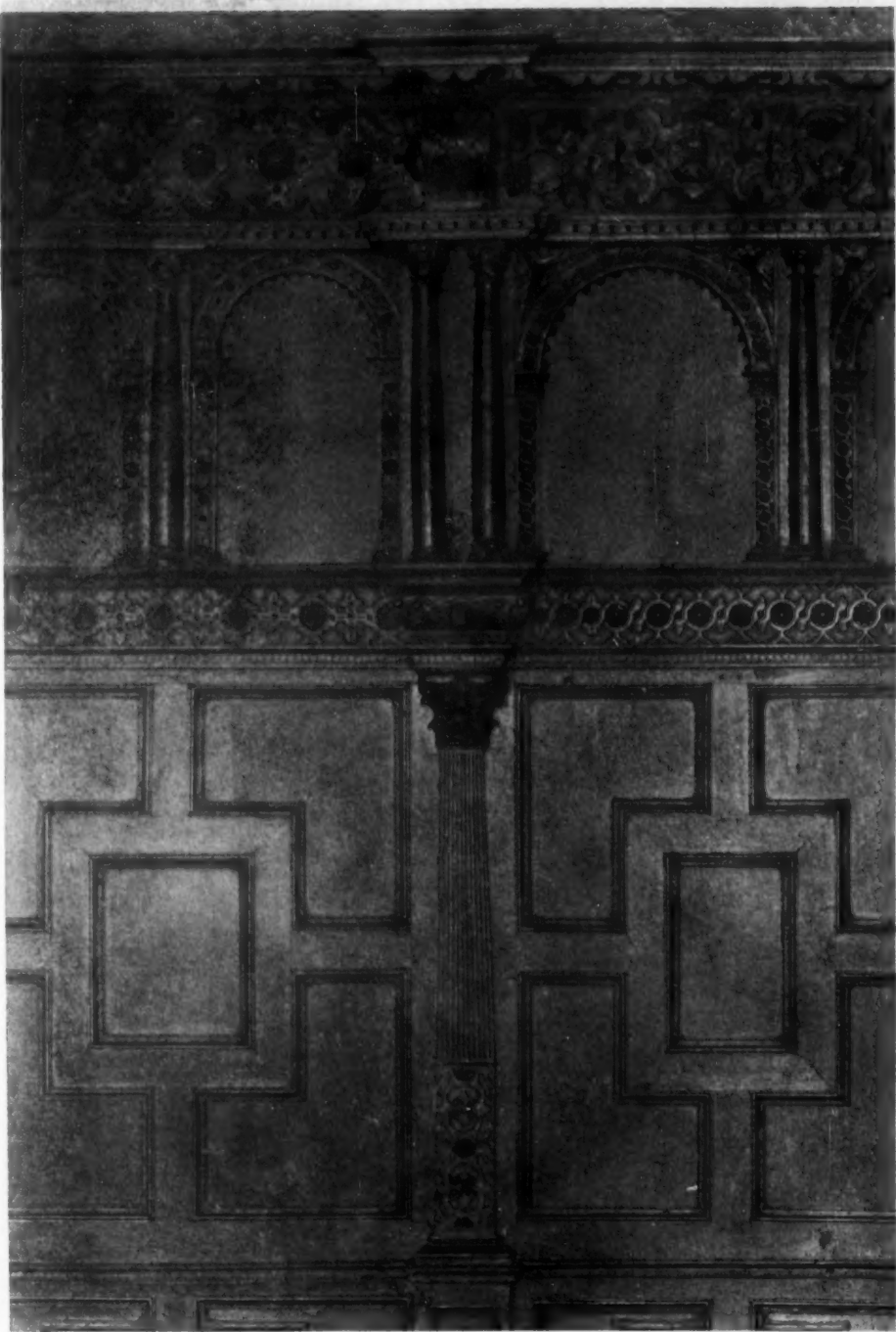
It is easy enough to avoid the glaring inconsistencies and barbaric gaucheries, the mere mention of which makes one's blood run cold and which none but madmen or depraved criminals would dream of perpetrating; it is easy enough to avoid such missteps as furnishing an Elizabethan oak panelled room with the gilded and brocaded gaudiness of Louis Quinze tables and chairs or to shun the equally incongruous combination of rugged Jacobean cupboards and settles in an Adam room of exquisite delicacy and refinement. It is not so easy to catch the subtle relationships that determine the ultimate fitness of things. It is only by patient study and thoughtful observation that we shall grasp the full meaning and significance of the connection between the various modes of architectural expression and the changes in mobiliary styles.

These papers are written to call attention, before all else, to the urgent

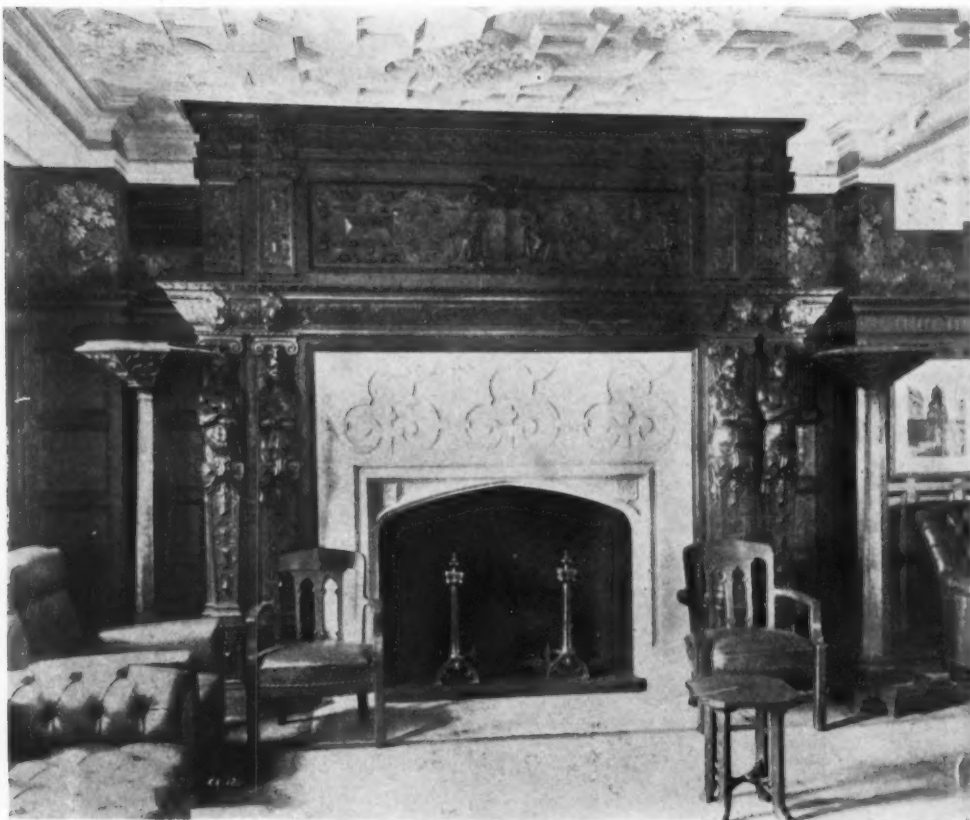
necessity for architects to have a broad acquaintance with furniture types and peculiarities, and in the second place to present a reasoned digest of the subject that may be helpful in stimulating to further interest and independent research. This presentation of the subject presupposes that architects, upon the completion of houses, will retain at least a guiding interest and influence in their furnishing, whether by personal supervision and advice to clients or by procuring the appointment of a capable and responsible interior decorator. Too often do we see



3
Corner Pillar of Jacobean
Court-Cupboard, Showing
Architectural Influence.



TYPICAL ARCHITECTURAL WOODWORK OF THE
JACOBEOAN PERIOD — A PORTION OF THE
BANQUET HALL, "ROTHERWAS HOUSE," ENGLAND.



THE FIREPLACE IN THE MAIN LOUNGE—THE LAWYERS' CLUB OF NEW YORK CITY.

Francis H. Kimball, Architect.

Here the mantel and ceiling are in excellent conformity with the Jacobean Period, but the furniture is not well-studied or fortunate.

houses of much architectural merit either completely spoiled within or at least with much of their excellence nullified by ignorant and injudicious furnishing where an indiscriminating client has been left to his own devices or an obstinate one has given rein to his mulish perversity.

From force of circumstance some of these cases are unavoidable, but in most instances, if the architect possesses the confidence of his clients, he can and ought, for his own sake if for no one's else, to assist and co-operate with them in the furnishing equipment by giving his own advice or by bringing in a competent decorator. For a long time, indeed, many of the most successful architects have done this very thing, but now the practice is becoming more general. This is a hopeful sign, but it is, at the same time,

fraught with some danger, and that danger lies, as danger so often does, in ignorance.

While not a few architects feel a deep interest in furniture and have an excellent knowledge of its sundry phases, it cannot be denied that a very large number might know much more about the subject with advantage both to themselves and to their clients. Let them remember the Brothers Adam who thought no detail too small, no matter too unimportant, to receive their personal inspection and care. The ill feeling which unfortunately seems so often to exist between architects and interior decorators is undeniably due to the architect's ignorance in more cases than one. Neither side is entirely without fault, but we may be sure that greater knowledge all round would certainly tend



THE BOUDOIR. "HURSLEY PARK," ENGLAND.

A. Marshall Mackenzie & Son, Architects.

An interior excellent in its architectural treatment, but unfortunate in all its furniture excepting the cabinet on the left wall.



"ARMOIRE" OR CABINET IN CARVED OAK—THE JACOBEOAN PERIOD.

In this and similar pieces there is a pronounced architectural feeling.

to greater harmony and more charity. The ideal relationship is one of amity and co-operation between architect and decorator. The two ought to work hand in hand and, where they have done so, the most successful results, as one might expect, have been achieved.

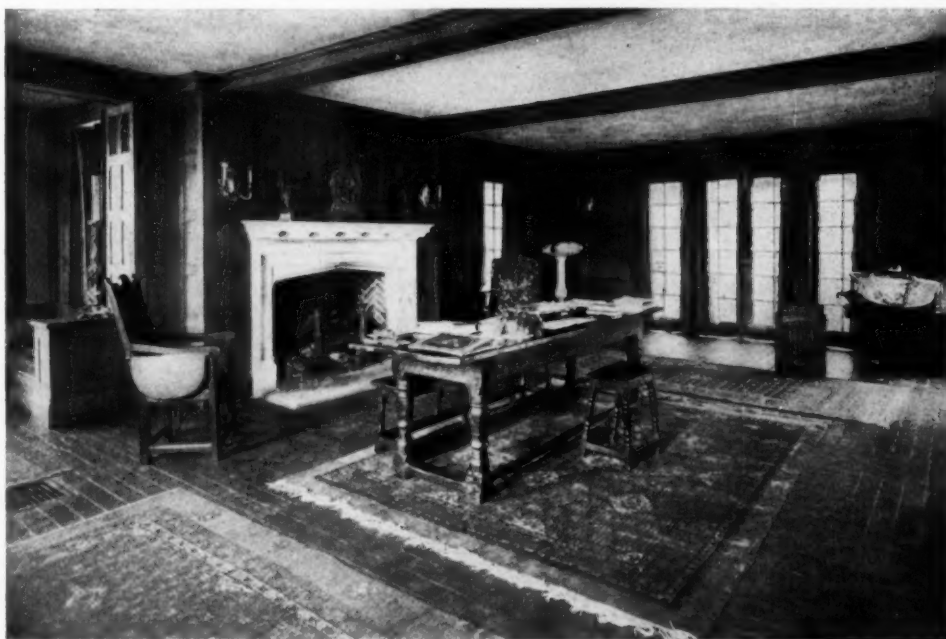
It is a comparatively easy matter to master the characteristics and requirements of the strict period styles. It is a comparatively easy matter, once having mastered this knowledge, to furnish a

room or a house in these styles correctly and—if the person directing has within him the requisite feeling and qualities—with good taste. But while a great deal of straight period furnishing is being done, and excellently well done, too, there is likewise noticeable a strong trend in favor of "no-period" furnishing, especially in houses of a less formal character. The heavy expense entailed by a strict adherence to period modes and the aspect of extreme and occasionally op-

pressive formality that is sometimes concomitant have been partly responsible for a rebellion against the too narrow confines of a rigid purism. Our tendency is to become more and more catholic minded in our appreciation of individual things, things beautiful, and our proclivities are eclectic, so that we are prone to pick here and choose there and surround ourselves only with what most appeals to us.

There is vast satisfaction in doing this but, if we are not careful to govern our

have they developed and from the earliest times they have mutually interacted. So closely are they allied that it is impossible to say which first appears in the murk of prehistoric twilight. Of one thing, however, we may be quite certain—when furniture first emerges from the dense mists of remote antiquity and begins to exhibit any decorative element, when it begins to do the least bit more than fulfill the merest and meanest utilitarian functions, it unmistakably takes its cue and draws its inspiration from archi-



LIVING ROOM, RESIDENCE OF WILLIAM A. WHITCOMB, ESQ., BOSTON, MASS.

Parker, Thomas & Rice, Architects.

An interior excellent in the conformity of its furniture and architecture.

choice by some constructive canons of selection and good taste and some knowledge of the principles of judicious combination, we shall find ourselves landed, the first thing we know, in a maze of heterogeneous incoherence. Our best safeguard against such catastrophe is an analytical knowledge of furniture in its several phases.

As stated before, there is an obvious relationship between furniture and architecture which only the most grossly unobservant could fail to notice. Together

On the other hand, in later ages, variations in furniture styles often foreshadow coming changes in architecture. This is quite natural since furniture from the character of its materials is more sensitive to slight changes of artistic feeling and more susceptible of reflecting them than architecture with its more ponderous and difficult fabric could possibly be.

All this only serves to emphasize the propriety and profit of studying furniture and architecture side by side, keep-



CABINET OF THE PERIOD CALLED "QUEEN ANNE."

Here is an example presenting strong architectural qualities.

ing their interrelation ever clearly in mind. For our present purpose it is not necessary to delve into the remote past for illustrations to stress our points. Confining ourselves to England for the nonce, since most of us are of English blood and traditions and presumably, therefore, more conversant with English historical aspects than with intricate Continental phases of cultural development, let us glance briefly at the prospect before us, beginning our cursory survey in the latter part of the fifteenth or early sixteenth century.

All the more pretentious architecture of the period was of a type we should now consider essentially ecclesiastical in tone, no matter whether a building was

devoted to secular purposes or the use of churchmen. As the buildings were ecclesiastical in spirit, so also was all the furniture within.

Indeed, we may truthfully say that the furniture of that day not infrequently constituted an integral architectural feature of the building in which it stood—in other words, the furniture was part and parcel of the architecture. Of comfort, as we understand it, there was none. Furniture was scanty and was held a great luxury.

Such as was movable was bulky and ponderous and closely patterned after the immovable fitments, choir stalls, episcopal thrones, cupboards, aumbries and the like in churches and abbeys. The movable chests, armories, credences and state chairs in the houses of the great showed the same decorative motifs in carving and color as their fixed prototypes in cathedral or monastery. There were the same geometrical piercings with flamboyant or quatrefoil tracery. There were the same pointed or ogival arches. There were the same clustered columns and pilasters with capitals richly carved with oak leaves. Lastly, there was the same gorgeous color applied to brighten the sombre tones of the woodwork.

Passing thence by a leap to the reign of the "Wiseest Fool in Christendom," we still find the close alliance between architectural and mobiliary forms. Indeed, the resemblance is now much more striking because there is so much more furniture before our eyes to impress us with the points of likeness. The great difference now is that an overwhelming wave of Renaissance feeling has swept over the land, but furniture and architecture have both faithfully reflected its influence. Look at the details of buildings erected in the latter part of the Elizabethan and early part of the Jacobean periods and then examine the furniture of corresponding date. The same forms and motifs, nay even the same proportions, appear in both. We find precisely the same pilaster mouldings, finials, bosses, strapwork and balusters in architecture and furniture alike. Chests and cupboards seem to be all of a piece with the carved panelling of the walls against which they

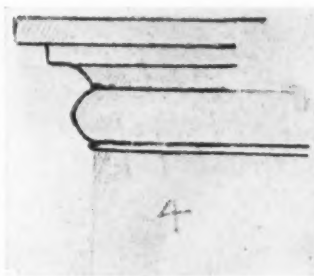


AN INTERIOR CARRIED OUT IN THE STYLE
OF QUEEN ANNE AND WILLIAM AND MARY.
3LOW & BILLORY (ENGLAND), ARCHITECTS.

stood. The analogy is perfectly obvious. Nothing could be more so.

In the days of "good Queen Anne," skipping again to another well defined and strongly contrasting period, we find an intimate connection between architecture and furniture, so intimate, indeed, that we frequently hear the expression "architect's furniture" applied to many of the larger pieces of cabinet work which truly followed architectural precedents in its proportions and ornamental detail and was not seldom designed by architects. Along with the so-called "architect's furniture" we find carved cupboards and buffets of strongly architectural tone, being often built into the panelling. In the chairs, tables and various smaller pieces of furniture, too, we find conspicuous points of similarity to the current forms of architectural expression.

Changing our field of inspection once more, we regard the manifold activities of the Brothers Adam. They surely realized fully the strong, compelling relationship between architecture and furniture and in the light and guidance of this realization they wrought much of their best work. The hypercritical may cavil at their attempts to reproduce in one material forms that were manifestly intended for another, but no one with



A "William and Mary" Cornice.

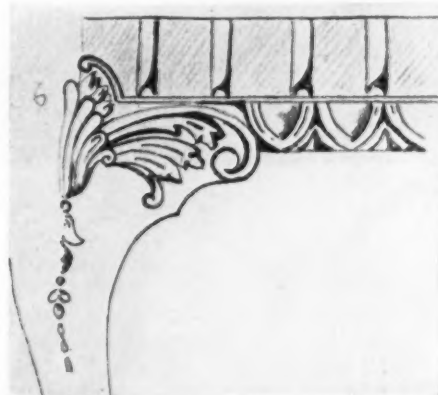
an atom of artistic appreciation in his makeup can look at the delicate creations they called forth, whether in the houses they built or in the furniture they designed to go into those same houses, without acknowledging their essential grace and beauty.

However, questions of aesthetics and appreciation are quite beside the point at the present moment. The thing immediately necessary is to recognize resemblances, and the resemblances between Adam architecture and Adam furniture are so clearly apparent that we may, without more ado, make one more leap and transfer our investigations to the last few years of the eighteenth and the fore part of the nineteenth century where we shall find Empire styles and Classic Revival keeping company in their respective realms of furniture and architecture. We are all too conscious—in some instances we might appropriately say too *painfully* conscious—of the peculiar characteristics of both Classic Revival architecture and Empire furniture to make it necessary to do more than mention the existing analogy to show that the force of relationship, established at the beginning, remains undiminished.

Enough has been said on this score to light the pathway of our investigations. We are now living in an age when there



DETAIL FROM A "QUEEN ANNE" HIGHBOY, SHOWING ARCHITECTURAL MOTIFS.



CLASSIC ARCHITECTURAL MOTIFS IN "DECORATED QUEEN ANNE" TABLE.



AN EXCELLENT MODERN ADAPTATION OF THE ADAM STYLE, IN A PENNSYLVANIA COUNTRY HOUSE.

Wilson Eyre, Architect.

is no prevailing type of architecture. It may appear to some that we are in a state of architectural flux and active evolution, to others that we are merely exercising our indefeasible right as freeborn Americans to be eclectic and choose whatever style of architecture pleases us individually. Nay, further, we have no compunction about jumbling two or three styles together if the fancy strikes us. Who shall say us nay?

Be all this as it may, there is really no sound objection to reasonable eclecticism and adaptation if proper regard be had to principles of consistency and good taste. And if we have consistency and good taste in architecture, it is just as necessary to observe the same principles when it comes to dealing with furniture. It is both expedient and desirable to have furniture combination so long as we know the properties of the elements we are concerned with. It would be exceedingly imprudent and might be disastrous to combine chemical elements in a hap-

hazard way without knowing the properties of each and how they would act under certain given conditions. Just so it is in combining different kinds of furniture and adapting it to mixed architectural surroundings. The chemicals if wrongly and stupidly combined revenge themselves by exploding in your face. Outraged furniture, though less violently demonstrative, can wreak potent vengeance on the perpetrator of ill assortment by its distressingly jarring appearance of which he must be at least subconsciously cognizant and hence uneasy without knowing the cause.

The only way in which one can hope to understand the underlying principles governing successful combinations of several different styles of furniture or suiting them to architectural surroundings for which they were not originally intended, is by analyzing each and every one with the utmost care. This searching analysis we shall endeavor to make in the course of ensuing papers. First,



DINING ROOM, RESIDENCE OF MRS. L. Z. LEITER, BEVERLY FARMS, MASS.

Parker, Thomas & Rice, Architects.

An "Adam" interior, correct architecturally, but incorrectly, though inoffensively furnished.

however, it is necessary to indicate the general lines upon which the analysis will be based. In each instance the salient characteristics of the architecture of the period will be summarized, special heed being given to such details of ornament as are likely to exert an influence on the designers and makers of furniture. Having established this point of comparison, the furniture of the period will be dealt with in detail from several points of view. Lastly, attention will be paid to the question of using furniture of that same stamp in equipping our own houses and instances of successful treatment will be discussed.

It is necessary to revert for a moment to the second step in the scheme of analysis to explain the particular points to be considered and the manner in which they will be dealt with. First in the list of topics for analytical study comes an enumeration of the articles found in com-

mon use at the several periods. Upon first thought such an enumeration may not appear to have any vital significance for the aspect of furniture treatment before us. It must be remembered, however, that an inventory of the pieces belonging characteristically to this or that period affords valuable ground of comparison with other periods, reflects the social conditions of the day, which all had more or less bearing on both architecture and furniture, and, lastly, that it serves a double function as guide and suggestion in contriving decorative schemes and avoiding errors of anachronism where rigidly correct period treatment is contemplated.

The next, and by long odds the most important, subject for close analytical consideration is contour. Form and line are of infinitely more moment in tracing the architectural relationship than material or color or any type of decoration.

To contour we owe the subtle charm so captivating in old furniture that bespeaks fine sensibility and master craftsmanship on the part of nameless cabinetmakers whom, unknown, we honor for their skill. Also by watching contour we may quickly detect coming changes of style and taste and follow the merging of one period into another. In analyzing and comparing contour, cornices and mouldings constitute a particularly vital point.

Proportions also have their definite les-

the sort fitted to receive it. Under such circumstances it must always be at a disadvantage.

Next, materials demand due measure of critical attention. The lesson to be learned about wood harmonies may not be disregarded with impunity. Here, too, must we take account of the fabrics that have entered the furniture field in the past as valuable decorative accessories. Their examination opens up to us wonderful resources of color that we may most profitably avail ourselves of.



AN EXAMPLE OF THE STYLE OF THE BROTHERS
ADAM.

son to teach. The height, breadth and width of a cabinet carcass that would accord with the dimensions of a long, low-studded Jacobean room would have been conspicuously out of keeping in a square, high-ceiled parlor of Queen Anne's day where it would have appeared ridiculously squat. This fact alone, by way of practical application, should be sufficient to deter the modern architect or decorator from advising the purchase of old oak cabinet work for a house or apartment whose dimensions are not of

It is important, too, in this connection that we gain an accurate knowledge of the peculiar characteristics of the design and color of the fabrics belonging to each period.

Under "decorative processes" and "types of design" a fascinating and valuable field of study presents itself. Then "structure," in due order, claims attention and demands careful examination if our knowledge is to be thorough. Mounts and finish are items too frequently neglected and they are just the things we



AN EXAMPLE OF THE "CLASSIC REVIVAL"
OR "AMERICAN EMPIRE."
An old house in Baltimore, Md.

cannot afford to neglect if we are to employ faithful, accurate and intelligent methods in our decorative work.

In all the foregoing matter we have endeavored to convey some notion of the way in which the critical faculties must

be brought into play in the pursuit of an absorbingly interesting and significant investigation. In the ensuing papers the methods previously indicated will be adhered to and in the course of development certain principles of successful combination will be enunciated in addition to giving a detailed review of rigid period proprieties. Never was there a time wealthier in decorative furnishing resources than our own. Never was there a time when larger liberty in the employment of those resources was permissible. And never was there a time when more accurate and thorough knowledge upon all details pertaining to our subject was more appreciated and in greater demand or, we might add, more needed.

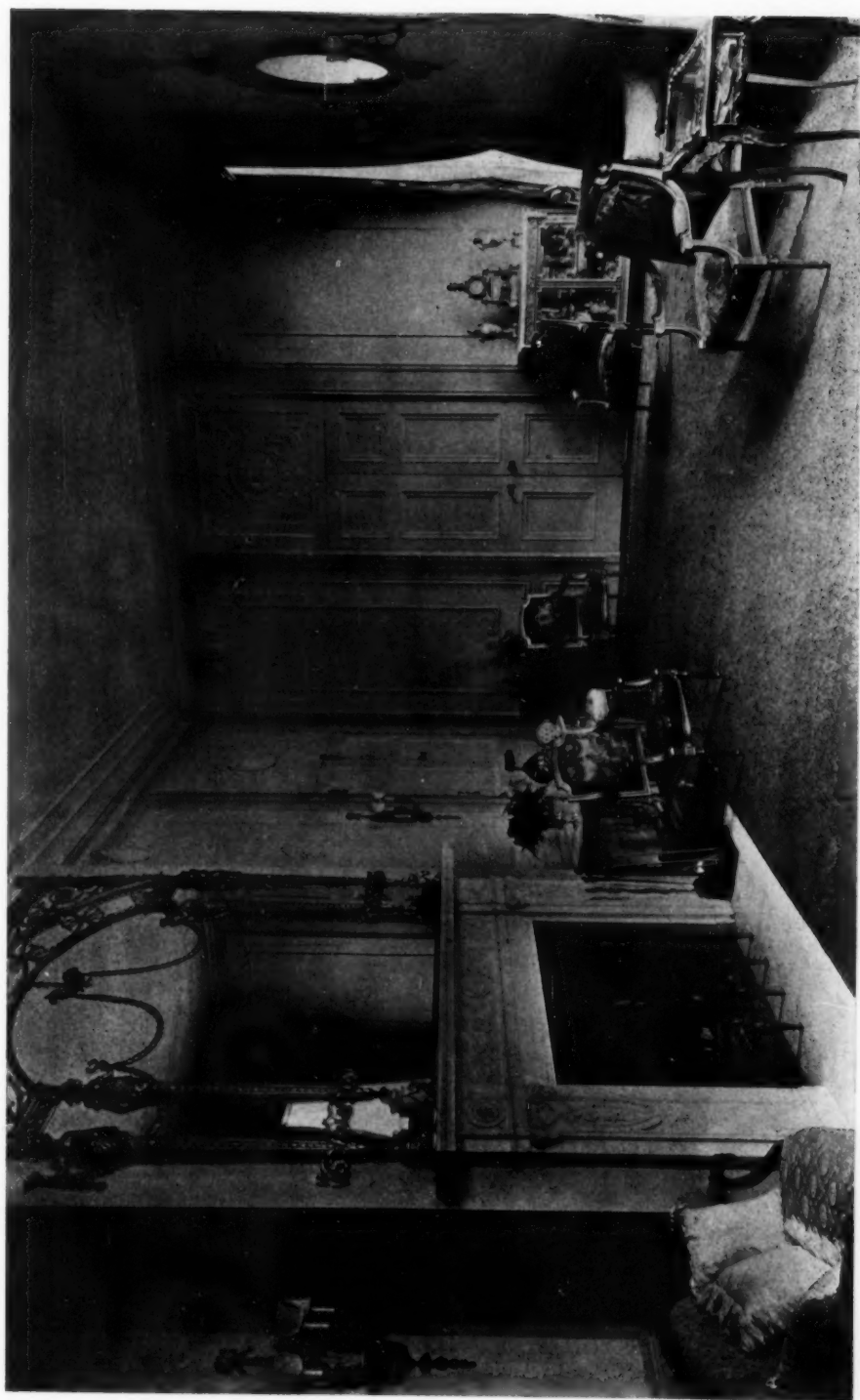


DETAIL OF A QUEEN
ANNE CORNICE.



ACANTHUS CAP-
ITAL OF A PIL-
LAR ON EM-
PIRE SIDE-
BOARD.

EDITORIAL NOTE: Subsequent articles in this series will deal in detail with the several decorative periods reviewed in this introductory paper, and emphasis will be given to the parallel development of architectural and furniture motifs, as well as to the importance from the architectural viewpoint, of furnishing interiors consistently and correctly.



Here the architectural treatment is an excellent study in the Adam style, but the French furniture, while pleasing in itself, is not in accordance.

AN INTERIOR IN A RESIDENCE IN WASHINGTON, D. C.
JOHN RUSSELL POPE,
ARCHITECT.



An example of an interior furnished regardless of the "periods," but successful because of its consistent good taste. Such examples are very rare.

RESIDENCE OF FREDERICK AYER, ESQ., PRIDES CROSSING, MASS.
PARKER, THOMAS & RICE, ARCHITECTS.



A PROSPECT OF OLD VARICK STREET, NEW YORK CITY.

VARICK STREET

Which is in Greenwich Village, Manhattan

A Narrative and Some Pen Sketches

By Rawson W. Haddon.



VARICK STREET, in the days long before St. John's Chapel was built, was little more than a path through a vast, dismal swamp, known as Lisperd's Meadow. Before 1800 it was inhabited entirely by cartmen, blacksmiths, and tallow chandlers, with here and there a farmer, who had leased a farm in this dismal region twenty or more years before the Chapel at the foot of this street was even thought of. But after 1807, when this "elegant and genteel building" was erected, the street was improved and its former occupants were all put out. It was hoped that the new church would attract a more desirable class of tenants to this almost suburban region. New houses were built, the land was carefully restricted, and everything was done that possibly could be made to make Varick Street the most desirable location for residences in the city.

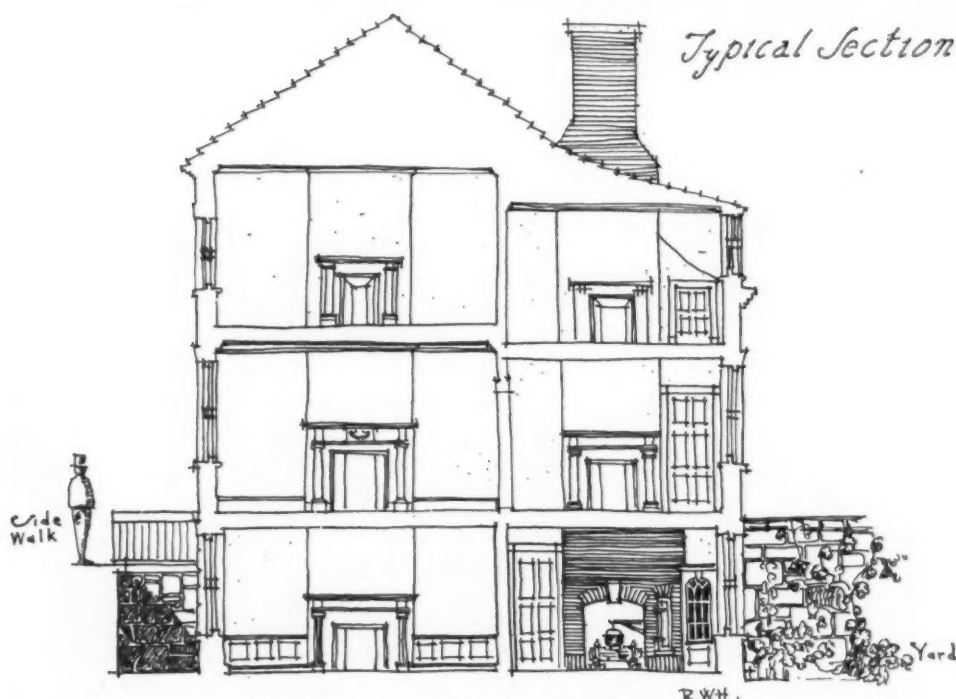
All houses in the future were to be built of brick or stone, they were to be

not less than a certain height in front, and certain businesses, including "Cartmen, Blacksmiths and Tallow Chandlers," were forever excluded from the location in which they had formerly held sway. The street was paved, perhaps by some predecessor of the famous McAdam, and lanterns were undoubtedly hung up at regular intervals to be lighted on nights when the moon did not shine; or if the woeful tales of irate citizens, who wrote to the papers of that time are true—on nights when the official lamplighter was not too lazy to come out to attend to his official business.

Queer things these houses were, for which the city's "best families" deserted their homes in the lower part of the city. Some were built of brick, a few of stone, and here and there was a frame one. A few were large, but most of them were so very small that they seem most cramped and uncomfortable to modern eyes, and one wonders what the "best families" of today would think of them. But—

"Little of all we value here
Wakes on the morn of its hundredth year
Without both feeling and looking queer."

The queerest thing of all about them



TYPICAL SECTION OF A HOUSE ON VARICK STREET.

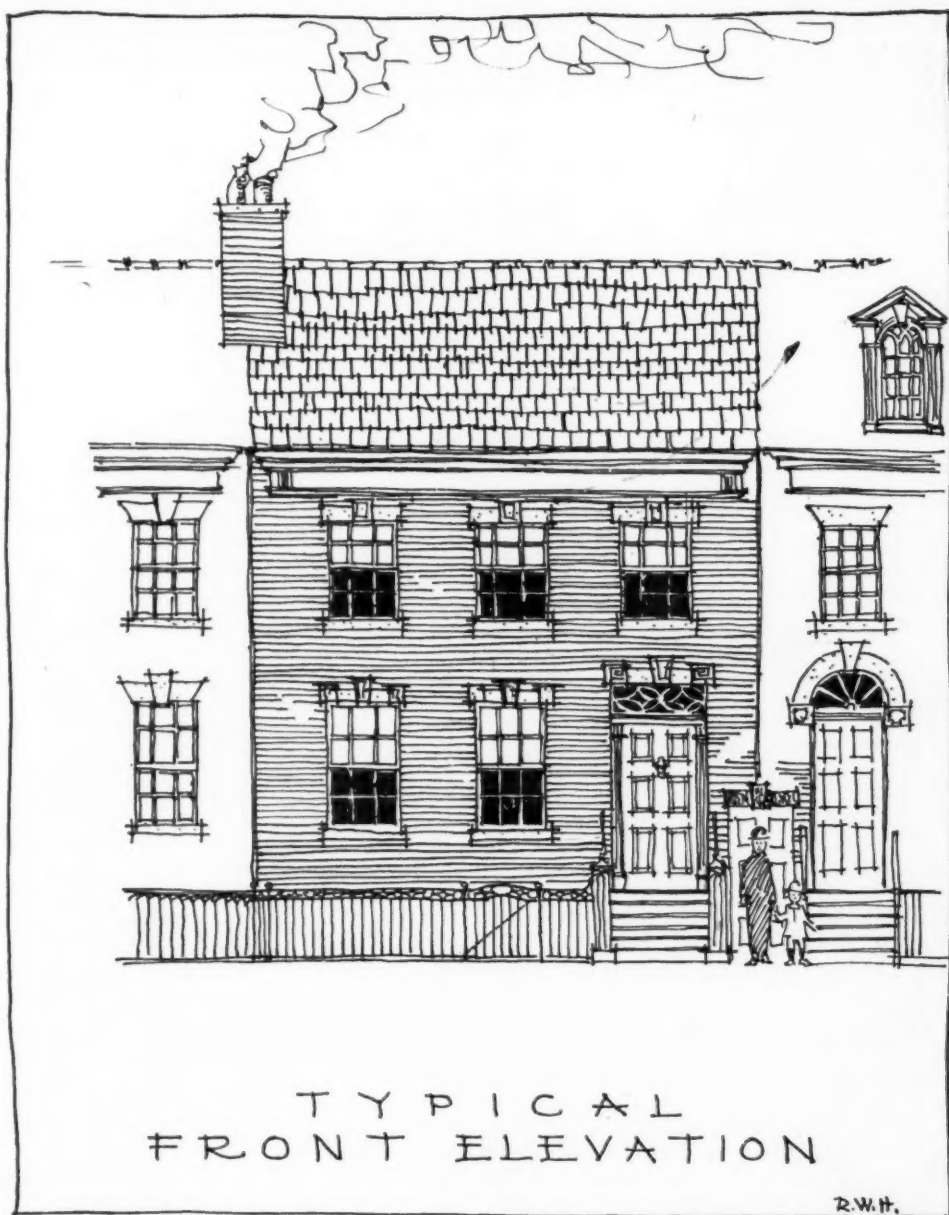
Drawn by Rawson W. Haddon.

may have been brought about by the restriction relating to the heights of the buildings. The builders of long ago seem to have been every bit as good at "getting around things" as are those of the present time, and it was, perhaps, some genius among them who discovered that this restriction applied only to the *front* of the house. You could do whatever you pleased with the rear. The result was that the roofs of many of the smaller houses were made to slope down in the back so that the second story rear rooms were in the roof with dormer windows, and the rear elevation showed but a basement and first floor, while the front elevation showed as brave a two-story and basement house as was ever built. The "typical section" shows how this worked. Another favorite device was to bring the roof in the rear down to within two feet or less of the floor with the windows only a few inches above the floor level. This is shown on the part of the house to the right of the "typical rear elevation."

In many of the houses, as in this "typical" one, the ceilings of the rooms in the rear of the house were much lower than those in the front. In this house the ceiling of the front room on the first floor was nine feet high and the rear room only eight. On the second floor, there was also a difference of a foot between the rooms in the front and rear.

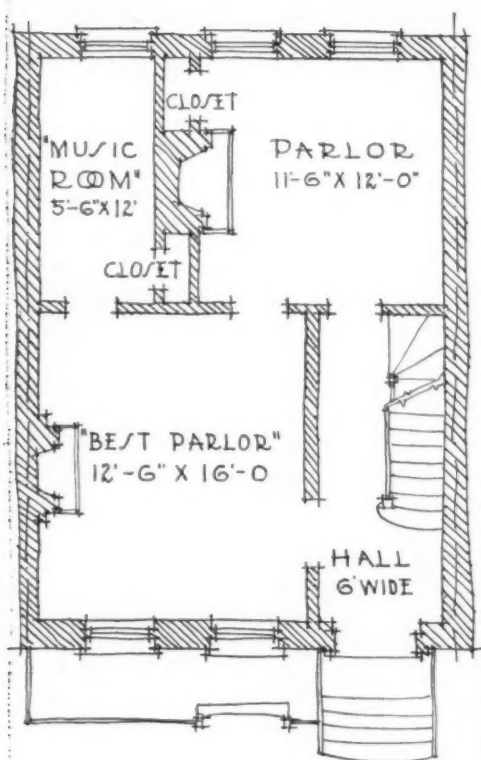
This "typical" house was one of the most interesting in the Varick Street section. It was on Watts Street about fifty feet from the corner of Varick, and it has just recently been torn down. The old lady who occupied it was perfectly willing to show the house to visitors, but she was not at all kindly disposed to having her domicile measured up and, it is, perhaps, to our disgrace that permission to take the measurements was only received after we had presented a half dollar—hard money—to Sally, this lady's maid of all work, and even then it had to be measured while "the Missus" was out shopping.

Most of the houses that were built on



Drawn by Rawson W. Haddon.

TYPICAL FRONT ELEVATION OF A HOUSE
ON VARICK STREET, NEW YORK CITY.



First Floor

SKETCH PLAN OF A HOUSE IN VARICK ST.

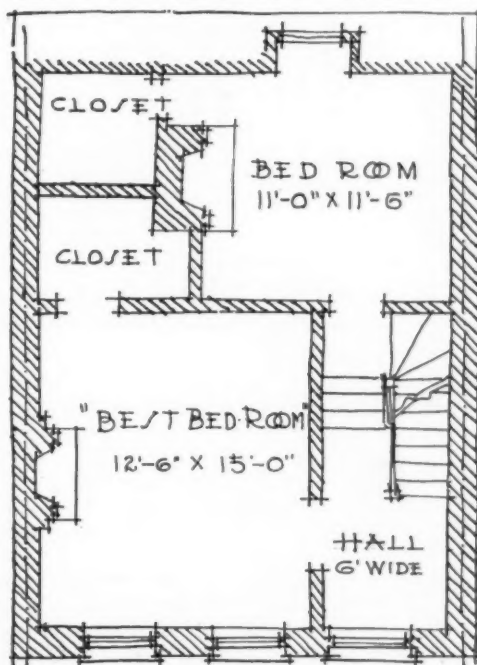
Varick Street were unusually small, many as narrow as twelve or fifteen feet, and few wider than twenty or twenty-five feet. In plan each was the same as its neighbors on either side. You came into a narrow hall—no vestibule—and to the right or left, as the case happened to be, was the “best parlor.” At the rear, usually the entire width of the house, was a good old-fashioned *settin’ room*, with large windows, sometimes a wainscoting or chair rail, and always a big fire-place. In some houses there was another little room at the rear, generally used as the “best bedroom,” which cramped and uncomfortable place of abode was sacred to the occasional country cousin, who *stopped or tarried in town for a spell*, to see the sights and hear the sounds.

In the “typical” house, this room was occupied by a battered violin, that had

been “touched by the hand of death in 1863,” as H. C. Bunner said, and another ancient and obsolete musical instrument, and it gloried in the name of “music room.”

By the way, Sally told us, in spite of the evident fact that this house was not built until a dozen or more years after Washington’s death, that the General once spent, not a night or a day, but a *whole week*; and she also mentioned that there was a house not far away, just where, she was not sure, where “an Indian Princess named Pochahontas, who was much celebrated for her beauty and elegant manners, spent her honeymoon after marrying one of Washington’s generals.” Perhaps her dates were a little mixed, but this did not lessen her enjoyment in walking in the footsteps of this “celebrated beauty.”

Upstairs in most houses were two large rooms, and a smaller one of the same size as the “best bedroom” on the floor

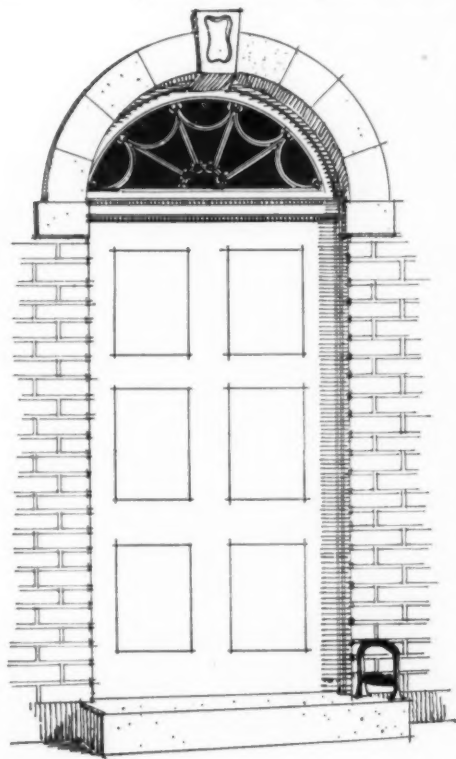


second Floor

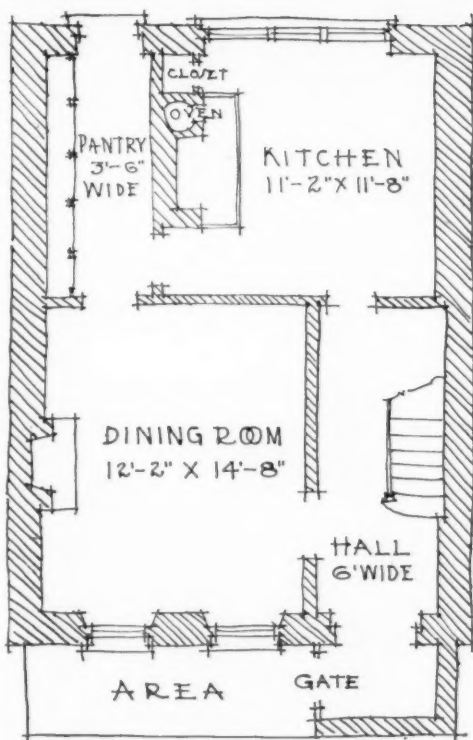
SKETCH PLAN OF A HOUSE IN VARICK ST.

below. In some houses this room was later divided into two perfectly glorious closets, but otherwise there were no closets in the houses at all.

There was no other way of heating them than by open fireplaces. The rooms were, and still are, in spite of Franklin stoves and Baltimore heaters, exceedingly cold and draughty. Warming pans must have been welcome and necessary luxuries on cold winters' nights when these houses were new. Neither was there any plumbing; and candles, and later Betty and Tilly lamps shed but feeble rays of light. But in spite of all this, these houses, from one end of Varick Street to the other were happy as well as beautiful and at one time most fashionable dwellings. And one may still find people living in some of them, whose parents and grand and even great grand-



R.W.H.
A DOORWAY IN VARICK STREET, NEW YORK CITY.



Basement

SKETCH PLAN OF A HOUSE IN VARICK ST.

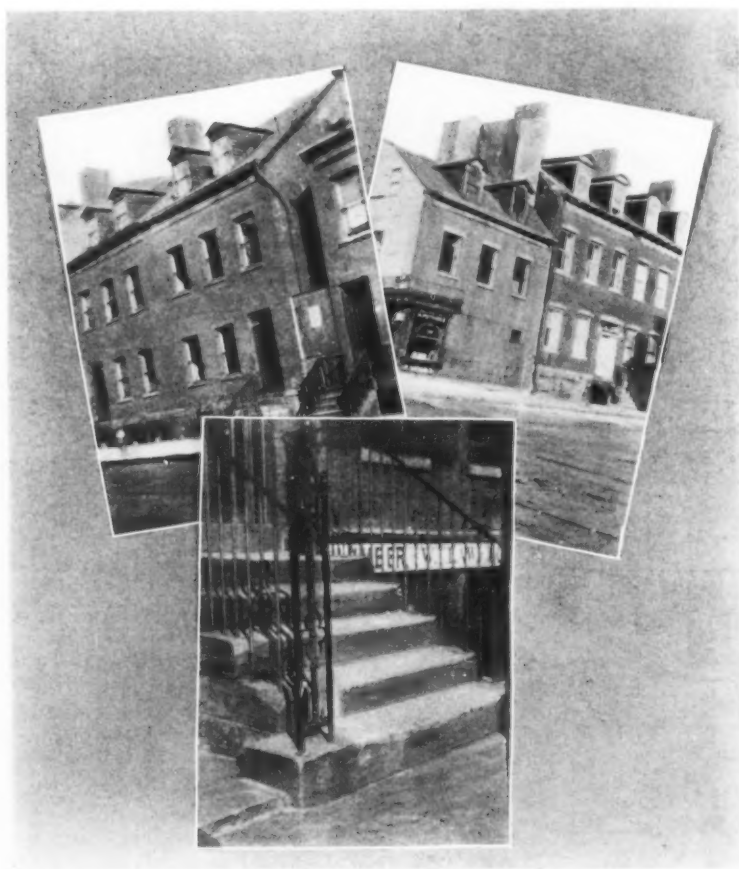
parents lived there before them. I have in mind one old lady now nearly ninety-five years old, who has never lived in any other house but the one in which she now lives, on Varick near Dominick Street.

For many years that has been one of the most popular of the streets of old New York. Very few, if any, of the houses here can be called Colonial in the really historical sense of the word. Much of the best work—the Rectory of St. John's Chapel, for instance, which was not built until after 1823, and which was not designed, as it is often said to have been, by John McComb—can date to no more remote times than those of the war of 1812.

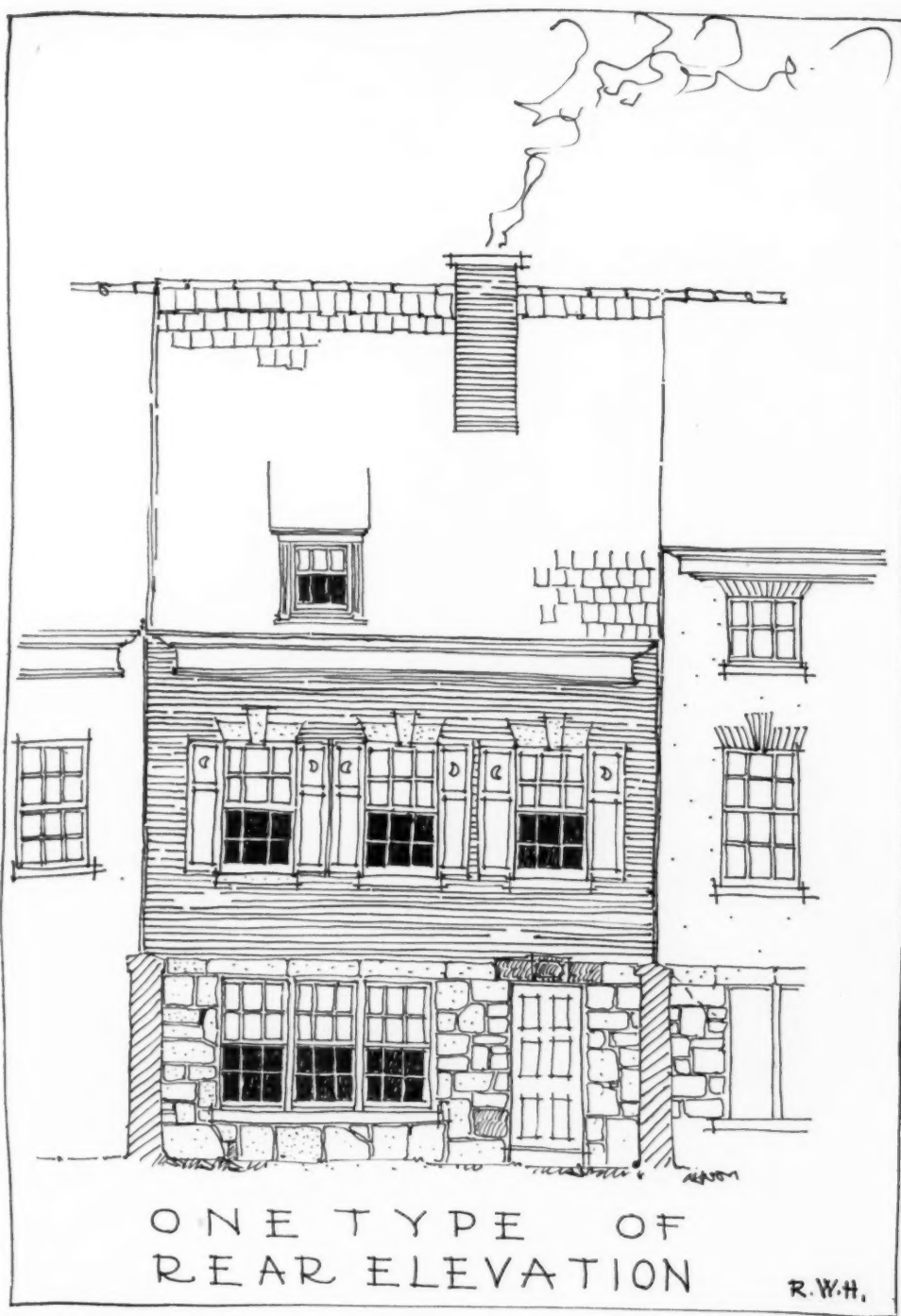
It has long been a street where people were rather suspicious of modern progress and the "march of the encroaching city" has until now done it little harm.

But perhaps, because of its hundred or more years of quiet life, the street is soon to be the scene of bustle and confusion and Varick Street will soon be little more than a memory—an "aromatic memory," one might say—of pleasant days long gone bye. Seventh Avenue is to be extended to Varick Street and made into one of New York's greatest thor-

oughfares. Varick Street, in turn, is to be widened nearly forty feet. This means that hundreds of these fine old houses both here and on the side streets will soon have to be torn down. Many of these have already been destroyed. The "typical" house is among these, and Sally and her *Missus* have flown to other parts unknown.

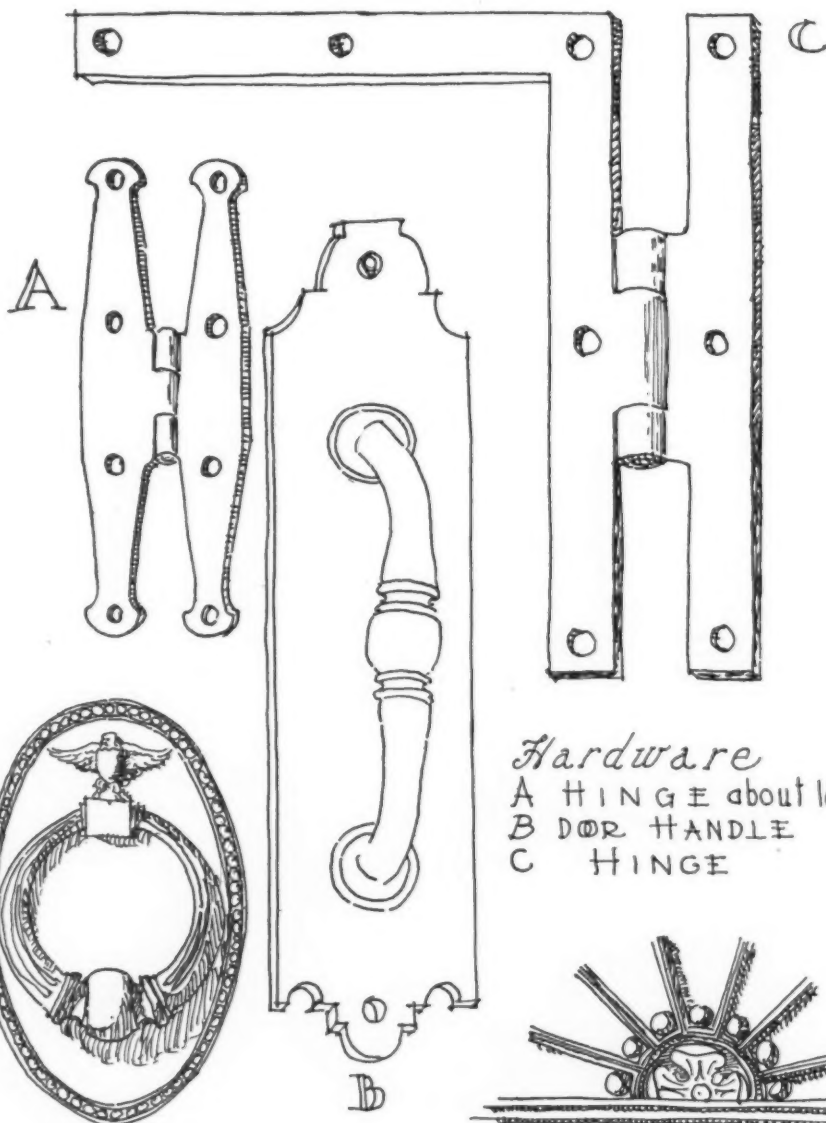


THREE SNAPSHOTS OF VARICK STREET, NEW YORK CITY.



Drawn by Rawson W. Haddon.

REAR OF AN OLD HOUSE ON
VARICK STREET, NEW YORK CITY.

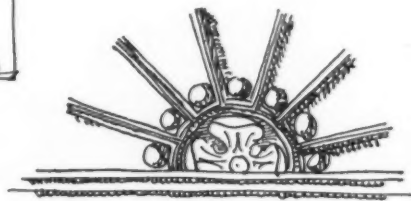


Hardware

A HINGE about 1820
B DOOR HANDLE
C HINGE



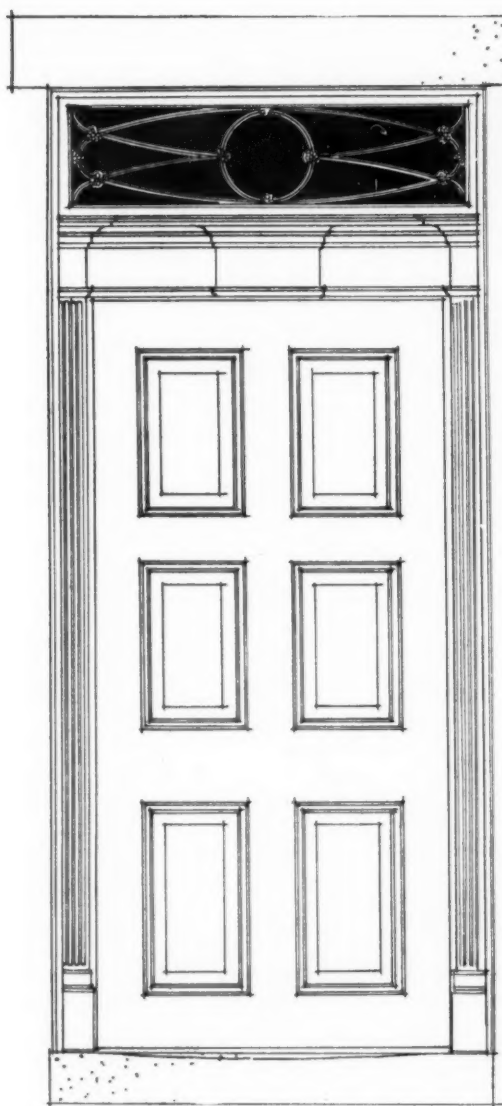
KNOCKER



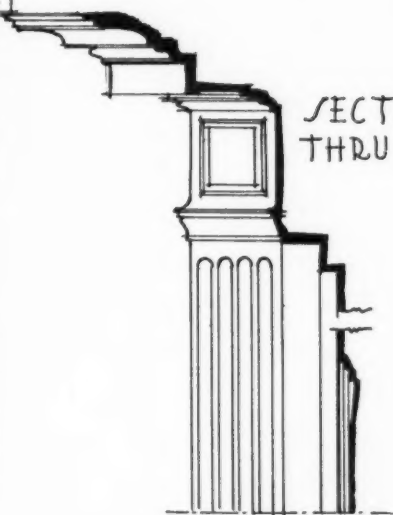
Rosette in a Fanlight

R.W.H.

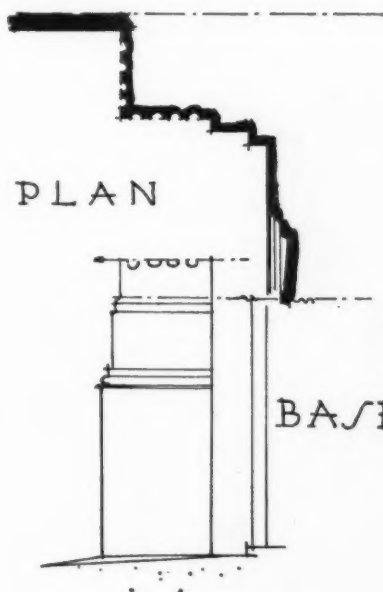
SOME DETAILS FROM VARICK STREET.
DRAWN BY RAWSON W. HADDON.



DOORWAY
DATE ABOUT 1824



SECTION
THRU "A"



PLAN

BASE

R.W.H.

MCM
XIII

SOME DETAILS FROM VARICK STREET.
DRAWN BY RAWSON W. HADDON.



STAIR HALL. THE CITY APARTMENT OF
L. B. KENDALL, ESQ., NEW YORK CITY.



RECEPTION ROOM IN THE CITY APARTMENT OF L. B. KENDALL, ESQ., NEW YORK CITY.



APARTMENT HOUSE POSSIBILITIES



Some Well-Studied Interiors

By Costen Fitz-Gibbon



CAN YOU conceive of a door that has only one side? With this apparently harmless question a well-known professor in a large American university is fond of puzzling his students when they first essay the time honored study of logic under his tuition. Whether or not the concept of a one-sided physical door be possible to the mysteriously intricate workings of some philosophical minds, there is a very important and lively question, in which doors play a part,

that has but one side—the question of the interior decoration of a suite of rooms in an apartment house. Here the considerations of furnishing the rooms are wholly dissociated from all connection with the exterior aspect of the building. No architectural proprieties have to be deferred to, no canons of consistency between outside and inside have to be observed. The only individuality and claim to recognition possessed by the apartment must be conferred solely by its own internal merits. The field offers a perfectly clean surface whereon may be written what one chooses. The only restricting factors to be reckoned with are dimensions, the exposure or lighting and the dictates of personal inclination.

Freedom from exterior trammels, however, does not absolve one from bestowing his best efforts and most careful thought. Rather does it challenge him to exert his utmost skill and cunning in making a neutral, and often characterless, setting the ground-work for most pleasing and excellent furnishing. He must create individuality and charm altogether by the deft manipulation of his decorative resources. For that very reason, because the attractiveness of the result depends entirely upon decorative art and because personality has, in certain respects, freer scope, the manner of solving apartment house problems has a peculiar interest.

The well-planned duplex suite under consideration is in an apartment house designed by Mr. W. A. Boring, architect, and the interior arrangements have been carried out under the direction of Mr. C. J. Charles, who is widely known as a connoisseur and authority on the historical element of old English interiors to the study of which he has devoted many years. In one respect circumstances have been peculiarly favorable in the present instance—the rooms are all of sufficient size to permit work unhampered by cramped spaces. The illustrations show the private staircase, the library, the drawing-room, the dining-room, a bedroom, a boudoir and the servants' dining-room. In treating these rooms the scheme has not been confined to one historic period. It has, instead, followed several closely related periods that merge into one another, beginning with late Jacobean or Carolean and coming down to Decorated Queen Anne. This course is quite justified by the happy results achieved. In choosing a setting embracing Carolean, William and Mary and Queen Anne characteristics it was possible to introduce into the scheme a wealth of vigorous and varied color and yet, at the same time, keep straitly within the bounds of historic precedent. No epoch was ever more gorgeously chromatic with regard to upholstery stuffs, hangings and the methods of decoration applied to cabinet work itself. It seems a thousand pities that more avail has not heretofore been made of this op-

portunity and one cannot but feel gratified that such worthy modes are now winning more esteem than was for many years their lot.

To furnish a room or a suite in a "no-period" mode, or with a combination of period forms, is often more agreeable than to adhere strictly to a straight period interpretation. We may add that the practice is obtaining more and more favor as the subject of interior decoration increasingly engages popular interest and patronage. At the same time, the acceptable achievement of this method of furnishing demands vastly more skill and judgment than the following of rigid period precedents.

Let us examine the rooms before us according to their chronological period affinities. By this sequence the library first claims our attention. The floor of this room, and of the other rooms, too, for that matter, is made of old oak boards removed from an ancient house, about to be torn down, in England. Chinks and knot holes have been plugged with patches and, by careful relaying, the whole surface has been made as even and tight as could be desired. The charm of such a floor is its marvelous color and smoothness that nothing but centuries of wear and wax polishing will impart and its absolute consistency in tone with the rest of the old woodwork in panelling and overmantel. Panelling that once graced a Seventeenth Century English house sheathes the walls to within several feet of the ceiling, the space between the cornice of the panelling and the plaster cornice above being filled with a rich red brocade-patterned paper which sounds the dominant note of the room's color scheme. The expanse of small square panels in the wainscot is relieved by a simple and effective frieze of vertical nulls. More elaboration has been lavished upon the fireplace and overmantel. A Caen stone fireplace of excellent Tudor design is surmounted by an oak mantel shelf supported at the ends by pillars wrought with an intricate guilloche pattern. The overmantel, divided into three bays of characteristic Jacobean quintuple panels by four detached fluted pillars supporting an en-



A MANTEL DETAIL. THE CITY APARTMENTS
OF L. B. KENDALL, ESQ., NEW YORK CITY.

tablature with a deeply channelled frieze, is instinct with the Renaissance spirit that pervaded the Stuart period. Bookcases built into the wall are also fashioned from old timber and the top rail, adorned with carving in the much favored demi-lune motif, really forms a decorative band or frieze around the room. The whole setting of the room is carried out with such scrupulous nicety of regard to correct detail that even old locks and knobs have been secured for the doors.

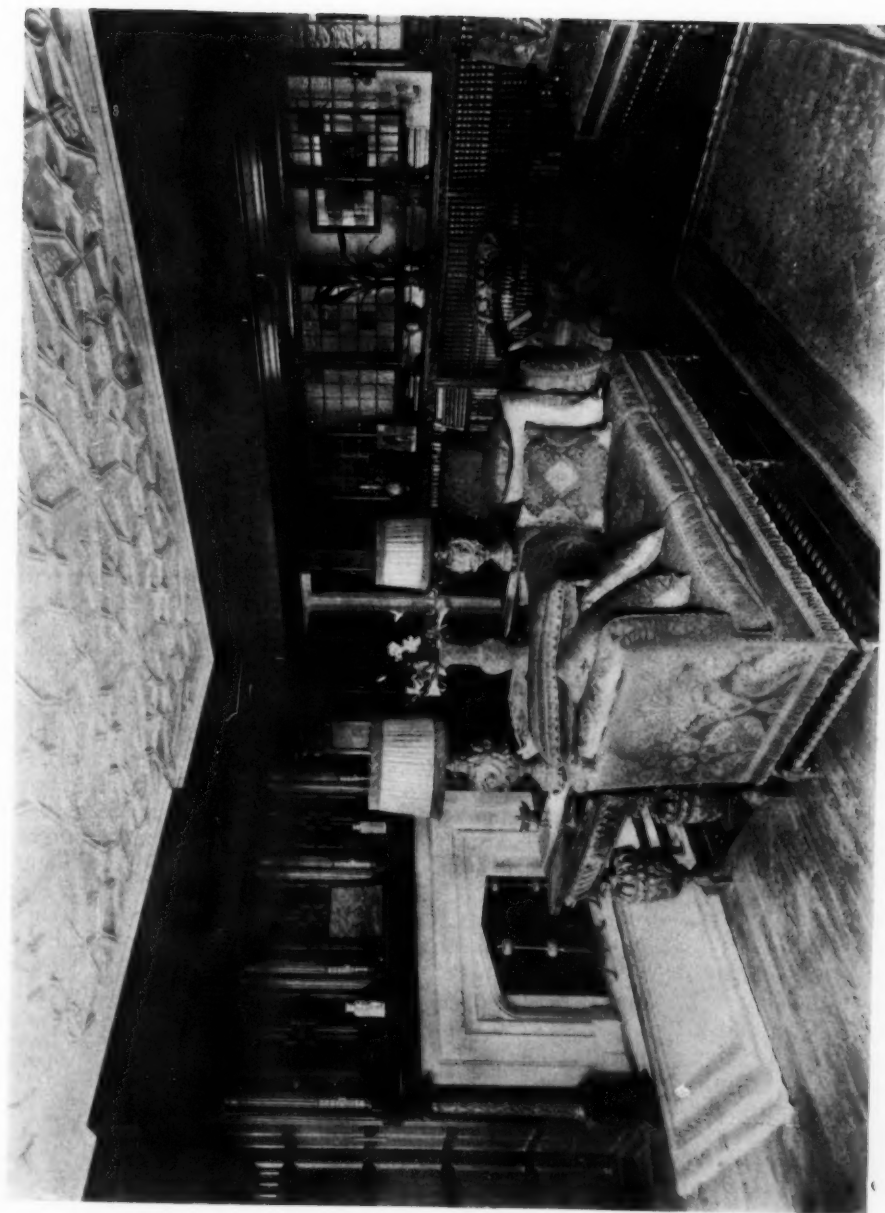
One cannot suppress a qualm of regret that all this beautiful oak, with its wonderfully mellow tone, should have been wrenched from its original surroundings, but the consolation of philosophy is that it is better it should be where it is valued and cared for than left to decay in neglect or turned over to the tender mercies of the housebreaker. The ceiling is a well executed piece of plaster work of geometrical ribbed design copied from a Tudor model and enriches the aspect of the room in a marked degree. A glance at the illustration will show how greatly the ceiling adds to the appearance of the apartment; it will also serve to remind us that we do not ordinarily pay enough heed to the element of decorative value in the overhead part of our rooms. The windows are of small leaded panes as are also the casements above the bookcases—set there to light a passageway in the rear—and cartoons of painted glass are let into them to add an enriching note of color. Painted glass need not carry the savor of ecclesiasticism with it and it is encouraging now and then to find someone who will boldly snap his fingers at narrow prejudice and avail himself of its large resources for domestic use.

When we come to consider the movable equipment of the library it is hugely refreshing to see that the mantel and tops of the bookcases have not been loaded to repletion with all manner of fiddle-de-dees and fallals till they look like votive shrines in a Chinese joss house. Fascinating baubles and oddments have an insidious way of multiplying before one realizes it and it requires perpetual vigilance and stern resolve on the part

of both decorator and occupant, especially the latter, to keep alluring gim-cracks within bounds. This is not to be qualified as an unqualified condemnation of bric-a-brac; it is merely a caution in behalf of reasonable restraint. The little personal things make a room look as though it were really lived in but when there are too many the value and beauty of all are obscured.

The chief pieces of furniture in the library are the long oak table and the ample sofa placed *dos-a-dos* to it so that two lamps shed a subdued but abundant light for reading to anyone sitting there. The table, with its bulbous legs of the familiar "cup and cover" type and the heavily carved rail of its underframing, is an exceptionally beautiful piece of Jacobean oak, rather severe, it is true, but impressive while the sofa, by way of sharp contrast, its spiral turned legs and stretchers of a somewhat later date upholding a seductive structure of upholstery, is eloquent of solid comfort. Before the fire and close beside the table, though not visible in the cut, is a long backless form or bench such as was commonly used by those sitting at table till the middle of the Seventeenth Century or even later. It is not the most inviting seat imaginable and scarcely conducive to fireside reveries. Few, in our ease-loving day, would choose it in preference to the luxurious comfort of a soft sofa and one rather wonders why the position of sofa and table was not reversed. All the chairs in the room are of Jacobean stamp and several are covered with parti-colored petit-point of quaint design, full of interest both pictorial and archaeological.

The old Oriental rugs of mellow hue, harmonizing with the prevailing red scheme, leave enough of the floor bare to reveal its beauty, an arrangement worthy of commendation. It does seem illogical to do as so many people do—take prodigious pains with their floor, secure a beautiful surface and then cover the whole thing so closely with rugs that the average person never suspects what he is treading on. Such crowding with rugs both obliterates the floor and detracts from the beauty of the individual rug. A



THE LIBRARY. THE CITY APARTMENTS OF
L. B. KENDALL, ESQ., NEW YORK CITY.

good rug, like a good picture, often needs to be by itself to be properly appreciated. It needs a sufficient space of surrounding unobstructed floor as a setting to show its charm of pattern and color to advantage.

The other distinctly Jacobean room is the dining-room. Here the oak wainscot of square panels covers the whole wall surface and is surmounted by a narrow frieze of strapwork, oval bosses and pendants, in mid-Jacobean taste, just beneath the angle of the ceiling. The almost total absence of cornice, the narrowness and simplicity of the frieze and the unbroken range of rectangular panels create a severe setting that makes an excellent background to throw into strong relief the bewilderingly elaborate carving of the overmantel and the richly adorned court cupboard and buffet which unfortunately do not appear in the illustration. The overmantel deserves close study for its admirable execution as well as for its engagingly hideous and interesting grotesques in human form. As in the library, the windows have leaded casements into which are let exquisite bits of old painted glass that have been gathered up here and there on the other side of the water.

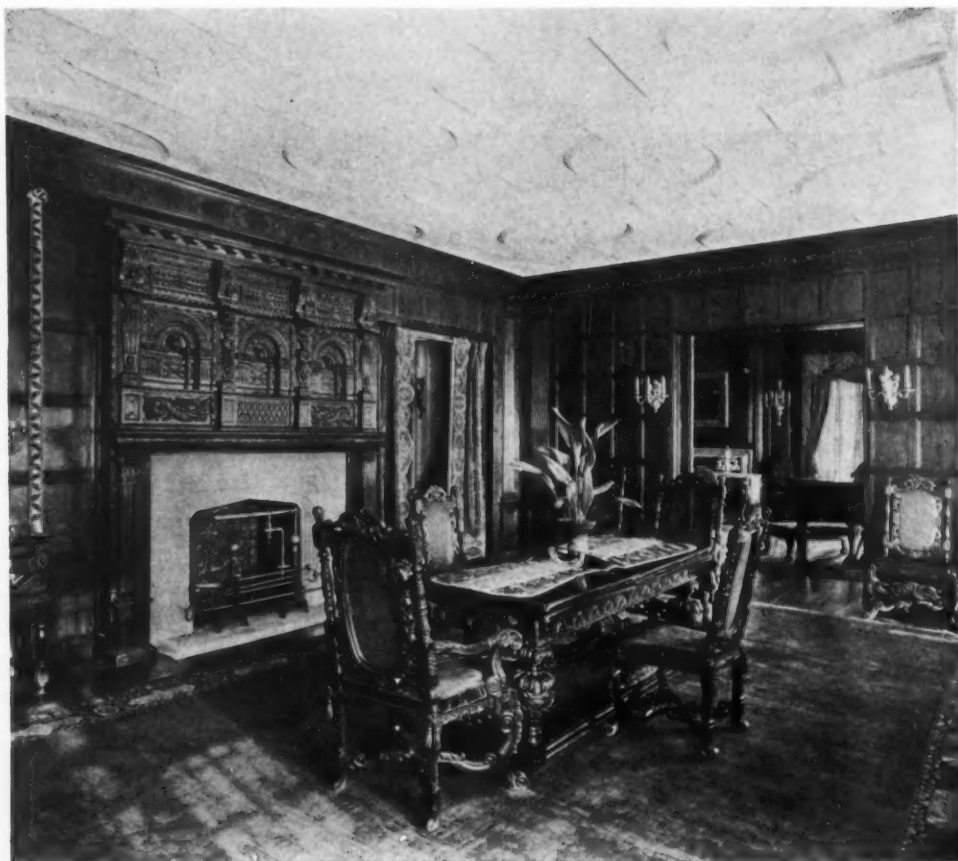
The pargetted ceiling, with relief mouldings in geometrical patterns, is of different design from the one in the library. The stiff little floral sprigs and sprays by the very naivete of their outline suggest the buxom, untrammelled invention of the craftsman who took pleasure and pride in the work of his hands and was not afraid to indulge in the play of fancy. Of course this ceiling is quite modern but was scrupulously copied from an old model, rich in its sweep of inspiration, by those who are laudably trying to restore the art of the plasterer to its ancient rank and dignity and in their reproduction they have preserved the softness of line that distinguished the Seventeenth Century work. Between all the fixed physical features of the room, panelling, overmantel, floor, pargetted ceiling and windows spotted with gorgeous bits of color, the place is really furnished without furniture, if one may be permitted to indulge in an Hibernianism.

As to movables, the room is just what it should be. There is enough for all possible needs and no more to add distraction. Consequently, with its hangings, upholstery and floor covering of old, dull red, it is easy and restful in aspect. As the picture shows, a Jacobean refectory draw table, with richly carved gadroon bulb legs and lunette underframing, does satisfactory duty for modern uses. By an ingenious device, worthy of modern reproduction, these draw tables can be extended to almost double length and that without any annoying legs to pull out. Closed, they are not of bad shape or size for an ordinary sized family, extended they are not without their advantage in bringing opposite dinner guests nearer together. Some may object that the stretcher underbracing near the floor is in the way of one's feet. To this we might answer "When you are in Rome do as the Romans do." In other words, our forefathers put their feet *on* the stretchers and if they bother you, do the same. The chairs are of late Carolean type with carved Flemish scroll legs and underbracing and carved posts, seat rails and arms.

The drawing-room, between the dining-room and the library, presents a contrast in style, though not a violent nor objectionable one, as it is furnished in the manner of a period that grew naturally from late Stuart antecedents. Here we have an agreeable mixture of things dating from the reigns of William and Mary and Queen Anne, things which, after all, had so much in common that they are constantly confounded unless the most punctilious care be observed. Before considering the furniture, however, a word must be said about the room itself. From floor to ceiling the walls are sheathed with oak in the big bold panels of Queen Anne's day, the mouldings marking the borders of the panels and the marble surround of the fireplace being of a like trenchant boldness while the intricate acanthus carving in the cove of the cornice and on the door and window trims adds a counterbalancing touch of refinement. The simple design of the ceiling follows the fashion of the day and is an exquisite piece of work.



THE DRAWING ROOM. THE CITY APARTMENTS
OF L. B. KENDALL, ESQ., NEW YORK CITY.

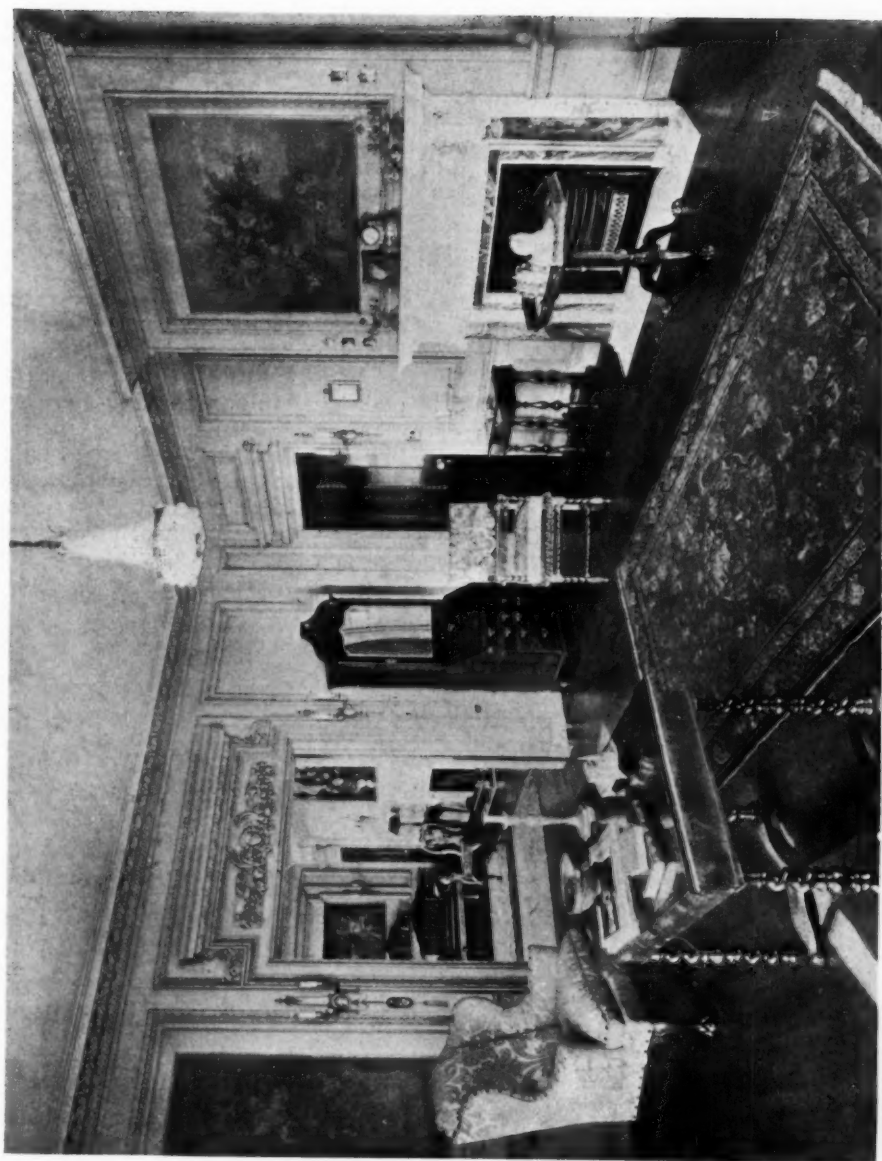


THE DINING-ROOM. THE CITY APARTMENTS OF L. B. KENDALL, ESQ., NEW YORK CITY.

Floor covering, hangings and upholstery are prevailingly of an old dull green. Distributed here and there about the room is a set of six William and Mary chairs, with cup-turned legs and serpentine stretchers, covered in varicolored petit-point on a dark ground. Several armchairs and a settee with serpentine stretchers and Spanish feet belong also to the same mobiliary period. Queen Anne's day is represented by a tall clock with a marqueterie case in the corner, a lacquer cabinet on a carved and gilt stand, an elaborately carved and gilt console table and above it a gilt mirror with swan-neck pediment and, last of all, an unusually fine burr walnut secretary. The gilt table with goat heads and satyr masks really belongs to a slightly later date. The careful observer has

probably noted the absence of a multitude of pictures. It would have been a serious mistake to hang too many. The beauty of the oak panelling would have been lost. Better the dignity of a few sconces and the glow of color from a few portraits. Certainly more in keeping with the spirit of the periods represented. It is a modern aberration to esteem quantity rather than quality and load our walls till they look like would-be picture galleries.

In passing up the staircase to the rooms above, one cannot forbear a word of praise for the tapestries hanging on the white panelled walls and for the commendable restraint displayed in furnishing. The walls of the bedroom and boudoir are happily a standing protest against the foolish obsession, under



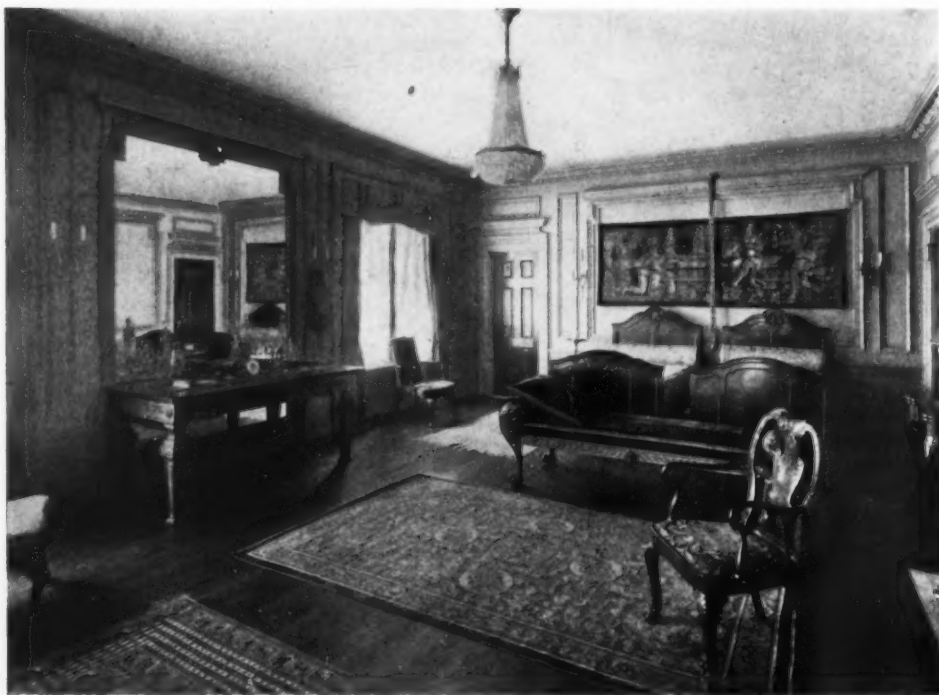
ANTECHAMBER, THE CITY APARTMENTS
OF L. B. KENDALL, ESQ., NEW YORK CITY.

which not a few otherwise intelligent people labor, that white paint was a *sine qua non* for the interior woodwork in houses of Queen Anne or Georgian type. They are done in a pale canary color of warm tone and radiate a cordial cheer that frigid white could never have given. They likewise afford a congenial surrounding for the paintings of fruits and flowers let into the panels above the mantels and elsewhere. The bedsteads of course are modern but made with due regard to the Queen Anne spirit of furniture design. The rest of the bedroom outfit consists of excellent Queen Anne pieces brought together from various sources and the Oriental rugs, especially an old Chinese one, are particularly pleasing.

A side table before a wall mirror is a most felicitous substitute for that ugly, illogical, cumbersome and altogether objectionable piece of furniture commonly called a bureau. It is always refreshing to find people who have the

courage to discard them. In the boudoir are choice specimens of late Stuart, William and Mary, Queen Anne and Chippendale chair, table and cabinet work very agreeably brought together. Before quitting the apartment one must pause to bestow a bit of admiration on the servants' dining-room with its cottage rush-bottomed chairs of Stuart date, its barley twist gate table and its general aspect of immaculate neatness and cheer.

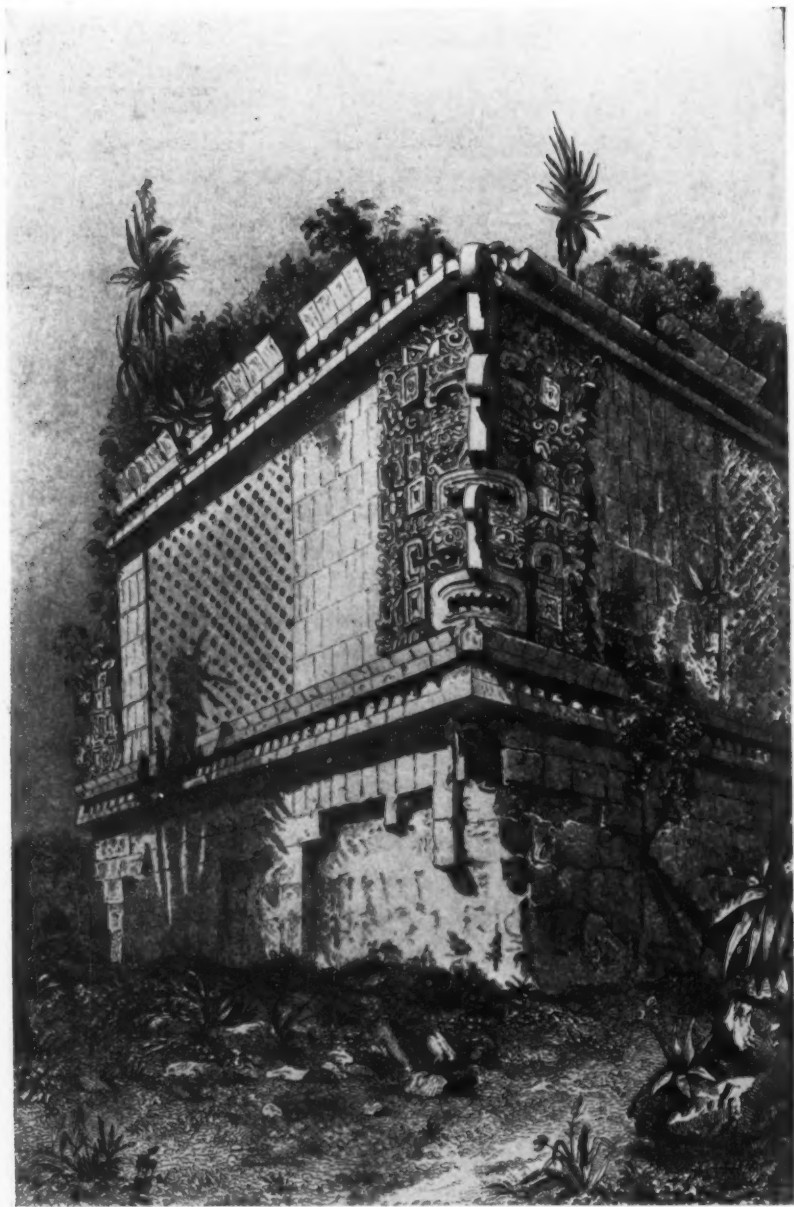
Two lessons may be clearly read from the study of these apartments. First, how pleasing may be the combination of two or more related styles, so long as the contrast be not too violent, giving heed to historical accuracy where it is due and yet making daring juxtapositions. Second, it is quite patent that an apartment may be made just as attractive and homelike as a detached house so that there is little excuse for the indifference of many apartment dwellers to their surroundings on the ground that apartments are difficult and don't belong to you anyway.



A BEDROOM. THE CITY APARTMENTS OF L. B. KENDALL, ESQ., NEW YORK CITY.



THE SERVANTS' DINING ROOM. CITY APARTMENTS
OF L. B. KENDALL, ESQ., NEW YORK CITY.



SOUTHEAST ANGLE OF "THE HOUSE OF THE NUNS," UXMAL, YUCATAN.

Here the stone carvings recall the superimposed masks like those on the "Totem Poles" of the northwest coast of America, and the side walls suggest that, in the prototype, screen walls of woven mats were hung between these.

(Illustration from Stephens': "Incidents of Travel in Yucatan.")



THE COURTYARD OF THE PALAZZO VECCHIO, FLORENCE, ITALY.

The columns enriched with stucco reliefs are as though swathed in woven and embroidered work, held in place by bands above and a guard of upright staves below. The walls beyond the columns were painted, to fix permanently in color the tapestries that were too fragile.



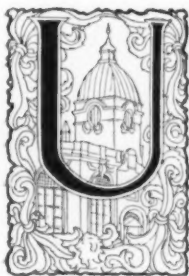
TEXTILE ORIGINS IN ARCHITECTURE

— A Theory of Evolution —



By Charles De Kay

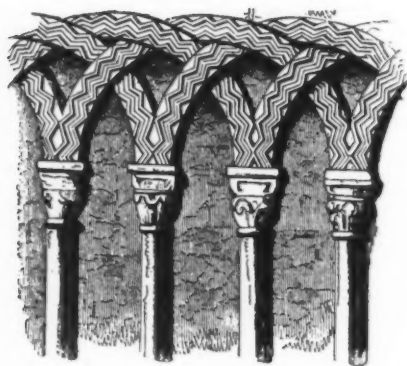
Continued from the November, 1913, Architectural Record



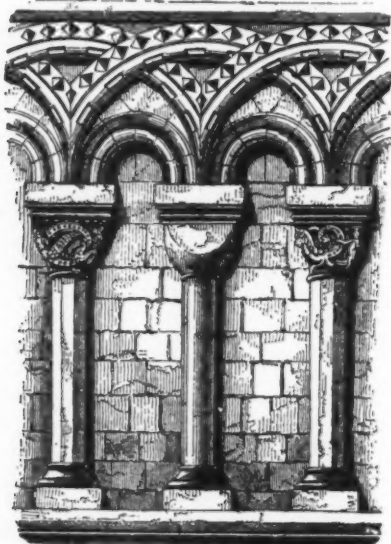
UMBRELLAS and sunshades are objects far from modern; ladies used them in Greece five centuries B. C.; they antedate by thousands of years architecture as we now think of it. The early kings of Chaldea and Babylonia used them on or about their chariots as a royal symbol. So did those of India. Now, royal umbrellas entered into primitive Indian architecture as the *kṛi*, the umbrella

forms in Ceylon, Burmah and parts of China—that finial which tips the topes, pagodas and other religious towers near temples and monasteries with an oddly shaped excrescence not easily understood. In Japan we find five, seven or nine of these reminiscent umbrellas topping the pagodas.

Another textile guard against sunstroke and swordstroke, the turban, may, for all we know, have entered early into Oriental architecture. But we are certain it did from the eighth Christian century onward, because Mohammedan architecture has made it its own. Not only does the turban form the common-



INTERLACED WORK CHURCH AT DEVIZES,
ENGLAND, ABOUT 1160 A. D.



CATHEDRAL OF CANTERBURY, ENGLAND,
ABOUT 1120 A. D.

Both these treatments show strong suggestions of
braided and embroidered vestments of priests.

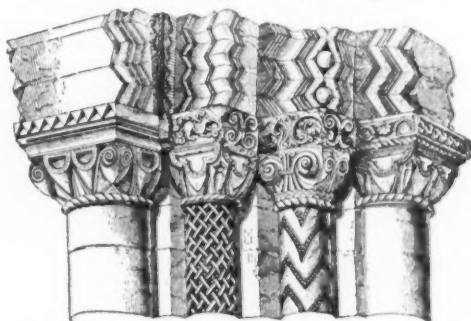
est decoration of Moslem tombstones, the domes of mosques are very often shaped and colored like splendid turbans. The Great Mosque of Teheran in Persia, for example, suggests a head-covering with a band below the balloonlike upper part, nobly decorated with inscriptions in the Kufic or architectural script. We see just such turbans on the Orientals in illustrated books from the fifteenth to the seventeenth centuries.

The porch before this mosque, with its three high openings, allowing one to see the decorated front of the sanctuary, pre-

sents, as it were, a series of magnificent carpets of the later Oriental type carried out in terra-cotta plaques. There is no mistaking the influence of textiles on "Saracenic" architecture. It was introduced into northern Africa and Spain. A doorway of Tarragona looks for all the world as if the builder had hung up a prayer-rug and copied the main part of the design—border, inner squares and horseshoe arch, resting on fanciful capitals of columns—from that woven object in which there was no necessity to consider matters of weight and artistic "sincerity."

Consider the slender columns that form the distinctive feature of the Court of Lions in the Alhambra. They make the chief decoration of that cloistered garden, with its fountain resting on the backs of lions. These columns have "binders" above the base and below the capitals, proclaiming thereby that some thousands of years before the Moors came into Spain the column was a fasces or bundle of rods. The capitals and upper screen within and without are sculptured and painted, but the designs retain the original suggestion of plaited and woven work in materials of differing hues. Mosaic, faience, molded plaster, carved wood—the materials may differ, but the origins are clear to whomsoever possesses the clew. This "arabesque" or "geometric" style was once a free-handed style of ornamentation produced by primitive looms.

This attention to pattern, to superficial



ROMANESQUE CAPITALS, PORCH OF ST. PETER'S, NORTHAMPTON, ENGLAND, ABOUT 1160 A. D., SHOWING LATTICE WORK, WOOD CARVING, ETC., DERIVED FROM ORIENTAL WOVEN MATERIALS.

(Illustration from Sturgis: "Dict. of Architecture.")



A TYPE OF DESIGN TRANSMITTED TO WESTERN EUROPE FROM ASIA MINOR OR EGYPT, ON RUGS, VESTMENTS, SHAWLS, ETC.

This type of ornament appears in the Romanesque churches of the 8th to 12th centuries, carved on capitals and walls.

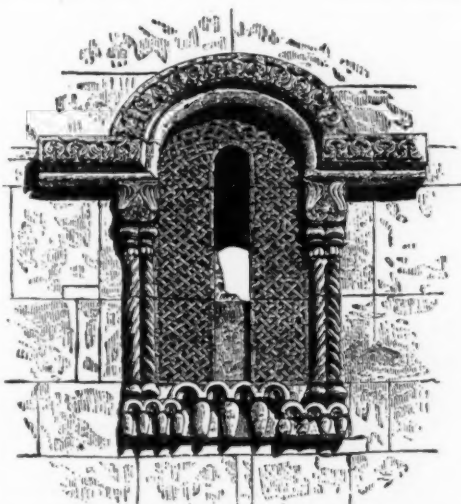
design, to the play of colors is an inheritance from remote Asian antiquity. For we see the same thing in the decorations which have survived among the ruins of Assyrian cities, sacked and destroyed more than three thousand years ago. These tiled and painted-stone coverings of walls of palaces, inside and outside, are imitations in durable materials of perishable rugs, carpets, mats, hangings. The reception room of an Assyrian King was plainly copied from that grandiose tent which Oriental monarchs carried about with their armies



BYZANTINE INTERLACING RIBBON OR "ROPE-WORK," ALSO CALLED THE "BASKET PATTERN," SEEN IN THE WINDOW OF A SMALL CHURCH AT ISH KHAN, IN ARMENIA.

(Illustration from Ferguson; "History of Architecture.")

when at war or when moving about their own domains. Such a movable room—roofed, walled and floored with magnificent textiles, the product of artisans renowned in their day, descended from



BYZANTINE INTERLACING RIBBON AND ROPE DESIGN, WITH HEAVY TASSELS LIKE THOSE ON THE ROBES OF ASSYRIAN DEITIES AND KINGS. WINDOW IN A SMALL CHURCH IN ARMENIA.

(Illustration from Ferguson; "History of Architecture.")



(From Gerspach, "La Mosaïque.")

MOSAICS OF THE 13TH CENTURY, IN ST. JOHN LATERAN, FOLLOWING OLD TRADITIONS OF THE 6TH CENTURY.

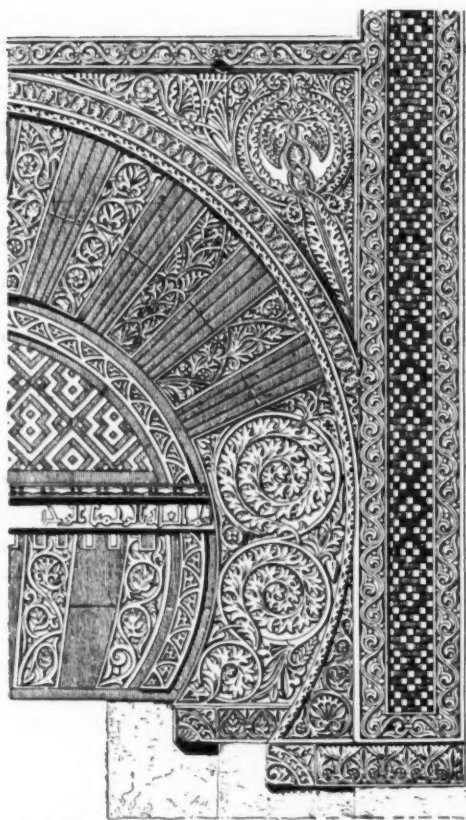
The design is distinctly of a textile nature.

famous artist ancestors—was considered fitting for gods as well as monarchs.

That is why Moses called upon Jewish experts in the arts of carpentry and weaving to arrange the Tabernacle, a portable temple derived from the tent-courts of Egyptian kings and those of Mesopotamia. That we instantly perceive, when we read the specific and minute description of the tabernacle in the Old Testament, its curtains and veil and hangings of blue and purple and scarlet and fine linen. The Temple at Jerusalem, the synagogue in any country, are merely amplifications of the tabernacle. But this is not at all special to the Jews. As we have seen, it is the natural, normal evolution of architecture. One may say that, owing to the small interest the Jews have taken in architecture, the original tent and textile origin has been less overlaid and forgotten in their case than among some other peoples.

Among Egyptian wall paintings there are scenes of the making of yarn, dyeing and coloring, and of weaving at the loom, all executed by women under the superintendence of a man. Coming out of Egypt, which had been for countless generations the home of skilled artificers in carving, metal work, ship and chariot building, of weaving and of embroidery, the Hebrew hosts could not fail to have among them persons with similar accomplishments. Moses named two as artists of the tabernacle, Bezaleel from the tribe of Judah, expert in carpentry and metal work, and Aholiab from the tribe of Dan, expert in woven work; and then called upon the "wisehearted" women of Israel to supply the cloth of scarlet and blue and purple for the hangings. Thus, in these wall paintings, we have pictures of the loom employed by women in Egypt and Palestine before the Hebrews became a settled nation.

So in Jewish history at a much later date we are told in "Esther" how Ahasuerus at Hashan in the court of the garden of the King's palace caused pavilions to be set for the princes and servants to honor the third year of his reign, "Where were white, green and blue



DECORATION OVER A DOOR IN AN EARLY MOORISH MOSQUE AT CORDOVA.

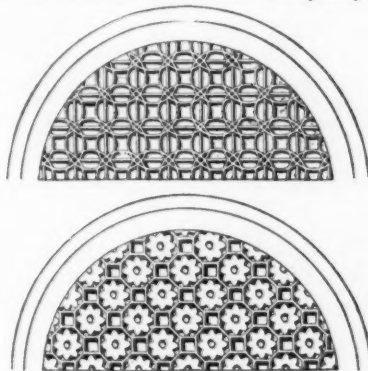
Imitation of woven work and embroidery in relief, both in color and form.

hangings fastened with cords of fine linen and purple to silver rings and pillars of marble; the beds were of gold and silver upon a pavement of red and blue and white and black marble."

The tent lies at the root of Chinese and Japanese architecture. Some of the finest temples in Japan keep the central tent-pole through tradition, although their architects do not need it to give stability to the pagoda-like superstructure. That peculiar curve in the multiple roofs of Chinese and Japanese temples and public buildings, which adds so much charm, so much picturesqueness to the skyline, irrespective of the beauty of color, is a reminiscence of the time when roofs were made of textile work, matting or cloth, which, because of their yielding quality, took the sagging line natural un-

der such conditions. In Europe and America it is only old wooden roofs which have gained some of this charm through decay. It has been left to our generation of architects, enamored of this grateful "catena" curve, to copy it in new buildings.

And, speaking of the central post, is not that a curious passage in the Odyssey where Ulysses describes the building by his own hands of his own bedchamber, in order to prove to Penelopé that he is no other than her husband? Taking a growing wild olive—for Ulysses, ever protected by the ancient night and dawn goddess Pallas Athéné, giver of the olive tree, is at bottom a human embodiment of the wisdom, craftsmanship and martial prowess of that deity—Ulysses cuts off the top and trims its branches as it stands; he then builds his bed and the room itself round the trunk. Architects might well place Ulysses in a high niche as a patron of their craft, owing to his cleverness in constructing a house or a raft as need arose. He is an embodiment of the old owl-goddess Pallas, for it is by night that he beats up the camps of the enemy on the Trojan plain, he lies out all night under the walls of Troy, he visits the entrance to Hades, and overcomes at her own magic arts the hawk-goddess Kirké, and finally, as the day declines over his own halls in Ithaca, pounces upon the flock of unsuspecting suitors and does them to death as the owl at nightfall murders the birds of the day. It is noticeable in the Odyssey how



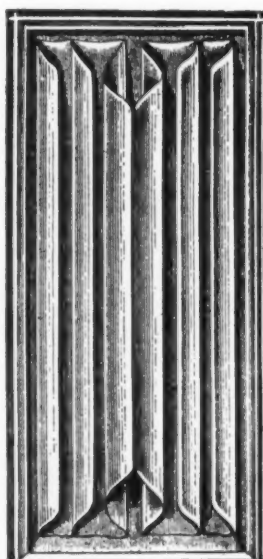
SYRIAN DIAPER-WORK, 6TH CENTURY.

The designs taken from embroidered or netted materials in domestic fabrics.

often textiles are mentioned, not merely the famous web of Penelopé, but the gifts of Helena to Telemachos, the coverlets supplied to Ulysses before his identity is known, and the big cloak he himself tells about in that yarn he spins to the faithful swineherd, when describing the night-ambush close to Troy. The Iliad also mentions looms and glorious purple webs, and cloaks and coverlets; but not so often as the Odyssey.

Embroideries and hangings woven on the loom cannot fail to suggest themselves to the mind when one visits Ravenna and stands in one of the Byzantine churches. Mosaics on all sides, mosaics in the vaults of the windows, mosaics on the ceiling! One thinks of the great hangings for pagan statues and pagan temples in earlier epochs which took years to weave and decorate, and cost each a fortune, those *peploi*, which were carried to the temple in pomp by a procession of the most eminent men, women, youths and maidens of the city. Plato, Euripides and Virgil have celebrated a *peplos* woven in honor of Pallas Athené, made in a great square with a saffron ground, on which were woven figures that told of the various exploits of the goddess, not forgetting, we may be sure, the scene of her contest at the loom with the nymph Arachné. Her the cruel deity hanged by the heels, in Arachné's own web with her head down—and so turned her into a spider!

Another famous *peplos* was made for Alkisthenes the Sybarite for the temple of Juno on the heel of Italy (Juno Lakinia) which formed a landmark for navigators sailing over from Greece to Sicily. A tyrant of Syracuse who got possession of the hanging sold it to the Carthaginians for one hundred and



"LINEN-FOLD" PANEL,
16TH CENTURY
GOTHIC BOISERIE,
REPRESENTING FOLDED
LINEN HANGINGS.
ENGLAND, ABOUT 1500
A. D.

(From Sturgis: "Dict. of
Architecture.")

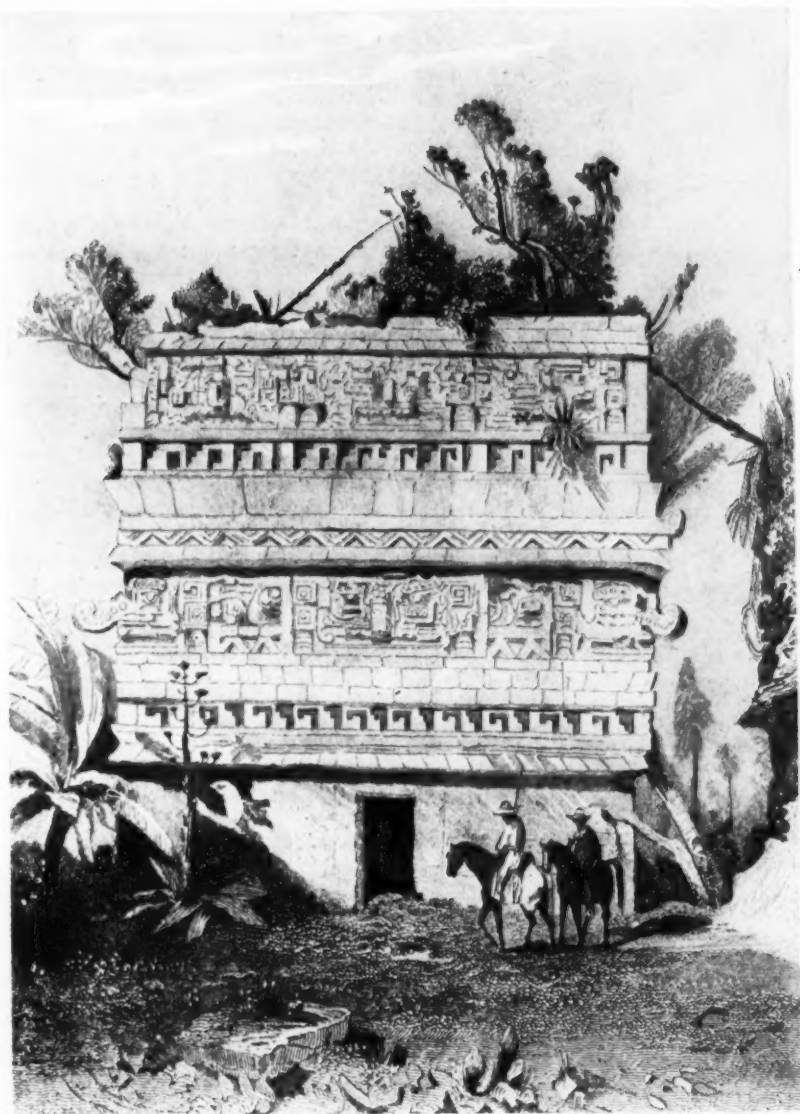
twenty talents, enough money to equip armies and carry on a war.

Such hangings or curtains were extended across the inner sanctuary or on occasion were used to drape the idol. Hecuba in Troy selects her finest piece in order to propitiate the goddess Pallas Athené who is known by the Trojans as a friend of the Greeks. The marvel of oriental loomwork is borne to her temple in Troy by the most distinguished matrons. It is difficult for those who live in cold climates to realize how much screens, mats and curtains take the place of our solid walls and impermeable windows among the dwellers in hot countries.

At Persepolis we find an architecture that must have depended largely for comfort and luxury on the use of hangings, for we have cut-stone gateways and stone window frames which seem built independently at the proper distance one from another but without connecting walls.

The approaches ornamented with figures in tilework and the decorations carved in the live rock above the tombs of the kings have the colors and the repetition of the same design which are natural and common to loomwork.

When the Romans grew rich from conquests, the enormous awning, which was used to shelter the open theatre from the sun, became a favorite article of princely luxury. Great sums were paid by ambitious leaders for *velaria* that taxed to the utmost the resources of the weavers of the Levant. The church of St. Mary-across-Tiber at Rome shows in mosaics such a *velarium* with various Christian emblems; the cross, the lamb, a hand holding out a wreath from the clouds—though the *velarium* itself was a memory of old cruel pagan sports.



BASKETRY AND BEAD-WORK EXPRESSED IN STONE—THE "EGLESIA,"
CHICHEN-ITZA, YUCATAN.

(Illustration from Stephens': "Incidents of Travel in Yucatan.")

Architecture in western Europe does not lack proofs of the one-time sovereignty of the needle and loom, of woven-work in early times. The "beehive" huts of stone found along the west coast of Ireland preserve the pristine fashion of circular shelters made of osier covered with clay. Singular

chipped, rather than carved, decorations preserved in tombs for chieftain families, such as those on the River Boyne, warrant the guess that these designs were taken from textile originals, some from wickerwork, others from cloth. Very likely the immediate models were found in and on the halls of provincial kings,



INTERIOR OF CENTRAL ROOM IN RUINS AT KABAH, YUCATAN, THE ROOF SHOWING ITS ORIGIN IN THE CABIN, WITH ROOF-BEAM SADDLED WITH MATTING.

(Illustration from Stephens: "Incidents of Travel in Yucatan.")

which were made of wood and wicker-work, plastered and carved, and painted. Ninth-century outlook towers of stone attached to churches and monasteries in Ireland and western Scotland, (the famous "round towers") often reveal their descent from basket-work by unnecessary bands, which, like the now useless bands about our hats, betray a former usefulness. We can feel sure that the graceful wood-and-wattle forerunners of the round towers were discarded because they were easily ruined by battering-rams and fire.

Analogous to the bee-hive stone huts of Ireland are the dome-shaped *igloos* of the Eskimo, which are fashioned of slabs carved from hard snow and built moreover with a skill that argues great intelligence. For the snow bricks are car-

ried round and round in a spiral, so as to sustain themselves without the support of scaffolding or frame, the builder standing within the circle. A final block, properly trimmed to shape, closes the dome.

To prevent drip from the vault, skins are fastened inside. There is a parallel to this in the development of tapestry in the Orient and in Europe wherever stone or brick construction arose, for there was need of some guard against the percolation of water or the condensation of vapor on inner walls. Perhaps the cave dwellers in most countries where moisture exists in the rock and air found it necessary to line the cave with skins or textile hangings to correct dampness. The great development of tapestry in Western Europe coincides with the increase of stone and brick buildings.

Both Orient and Europe made hangings a vehicle for instruction in mythology and history. We know through the Greeks that the Persians wove into magnificent hangings the story of their attacks on Greece, such as the destruction of the guard at Thermopylæ, the sack of Athens, the canal that was excavated north of Mount Athos, the bridge of boats across the Hellespont. This was



"THE HOUSE OF THE BIRDS," UXMAL, YUCATAN, SHOWING A THATCHED ROOF OF FEATHERS.

(Illustration from Stephens: "Incidents of Travel in Yucatan.")

far from original with the Persians, for they had before their eyes the practice of much more ancient conquerors and builders who committed historical events to woven pictures and then strove to make some of them imperishable by translating them into fixed wall paintings, using either tiles or painted stone. We see how in the European middle ages three important branches of art touched each other and exerted an influence one upon the other, viz.: tapestry, mosaic and stained glass. Besides their functions as decorative adjuncts to architecture they had their use in the teaching of religion and of history. An example of mediæval European hangings teaching history is Queen Matilda's embroidered frieze telling of William the Conqueror's occupation of Southern England—the noted Bayeux tapestry.

Not only theatres, but many temples in Greece and Rome were open to the air and sun and required tent-like coverings or *velaria* for the comfort of those who frequented them. It is certain that a large part if not all of the Parthenon was open to the sky, else the statue by Pheidias could not have been seen from the hills and bays round about. So at Olympia the head of the seated Zeus could be seen above the temple. Doubtless in private houses the open court with fountain had its suspended covering for shade, which could be raised or lowered, furled away or closely fitted down as the weather demanded. When Pericles had the Odeon built at Athens he is said to have taken as model the huge tent of Xerxes captured from the Persians, and suspended the *velarium* to masts from captured Asian vessels. So close are theatre and tent, that the Greek word *skene*, from which we have "scene," means tent. Temple, palace and private house, each was equally dependent on hangings, portières, curtains for comfort and privacy, so that what in modern buildings are dividing walls to form rooms were largely hangings and tapestries hung from pillar to pillar. One sees such interiors in early Italian paintings and many bas-reliefs from the classical ages tell the same story,

while Herculaneum and Pompeii show that a similar arrangement was often made in comparatively small houses.

Textile origins are to be found in a host of ornaments in religious and secular interiors. Churches offer in the reredos and retable a clear descent of the reliefs in carved stone and wood, above and back and in front of the altar, from hangings similarly decorated with embroidered or woven designs. Here we see the same process of turning perishable into enduring materials going on almost in recent years. The interlacing carved reliefs on Irish crosses may connect by way of Christian Byzantium with the art of the East; but in any case the decorative effect is produced by designs studied from embroidery or woven work, and the same thing is perhaps true of the simple moldings of Romanesque portals in Western Europe during the middle ages.

The Alhambra and other Moorish buildings in Spain suggest textile forerunners in their interlaced work and arabesques and their brilliantly painted moldings in plaster. The mosque at Cordoba transformed into a Christian cathedral, like the Christian basilica in Constantinople transformed into a modern mosque, contains abundant evidence of the influence of textiles on the ornamentation, as if the most splendid shawls from Cashmir and Persia had served as inspiration for the workmen in colored tiles.

Byzantine architecture affecting the churches of Venetia and other parts of Italy brought much less textile design with it, but more than one finds in the Romanesque and Romantic or Gothic. Yet even so, such edifices as the Cathedral of Rouen, and Saint Maclou in the same old town on the Seine, make one think of lace work. Early stained glass recalls embroidery. Pulpit canopies repeat the tent form. Without proposing to exhaust the subject, I merely wish to call attention to the number of instances in all parts of the world where a textile original may be detected in architecture, and to suggest that lovers of the art might well bear this in mind during their travels.

WHAT DO WE KNOW ABOUT LIGHTING

A STUDY THEORETICAL, SCIENTIFIC & PRACTICAL
By F. LAURENT GODINEZ, CONSULTING LIGHTING SPECIALIST

VII.--Some Unique Lighting Applications

NOTE.—In this article the restrictions of direct and indirect lighting are defined. Interiors are shown illustrating methods of lighting which aid architectural expression, and the treatment of artificial light, representing average conditions which are or could be amenable to architectural influence and suggestion. Sketches by the author depict original lighting arrangements. The next articles continue the subject of light in the home.—Editor.



LET us have attractive lighting. If every architect would aid in a crusade against commonplace, unattractive lighting effects, by refusing to specify equipment, unless of an original, attractive nature, the mark of progress would soon leave a visible impression in the community. Lighting companies who have unthinkingly allowed themselves to fall in with commonplace conditions have fostered and engendered the false doctrine of "economy" in the minds of their patrons—the consumer of gas and electricity.

The engineer is incompetent to consider the subject of lighting from other than the crude, narrow, "efficiency" viewpoint. This has been demonstrated again and again. An electrician of a testing laboratory writes a treatise on some features of interior lighting—illustrating for residence use, some glassware of the most obnoxious commercial type, and advocating the same, unmodified "white" light of the tungsten lamp which is just as incongruous and undesirable in the home as it is appropriate and desirable for the ware-room or factory.

We have discussed the subject of color, only inasmuch as walls and ceiling tints are concerned in the absorption and reflection of light rays incident thereto.

The illuminating engineer has always

advocated light colored walls and ceilings solely because of their reflective qualities over dark colors and without regard for architectural or decorative considerations. Strictly speaking, I do not regard the side wall as an important utilitarian factor in *redirecting* light downward into a room, and am inclined to give more attention to its physiological function. Here, again, we are confronted with the axiom that the condition which meets aesthetic requirements—is bound to satisfy physiological demands. Fig. 1 represents an interior, quite light in tone. That sense of monotony which is quite invariably associated with all blank, white surfaces, has been relieved in this instance, by decorative treatment. In other words there is some relief for the eye, in straying upwards from the reading page or bright working surface.

I have repeatedly urged the importance of introducing amber tints instead of flat white on ceilings, which serve as diffusing media above indirect lighting equipment—to avoid the mortuary aspect attendant upon the dead white effect.

With particular reference to interiors devoted to clerical work I have found that the visual function is depressed by too great a lack of contrast in luminosity (surface brightness) between the working page and the perspective (wall). On the other hand, an extremely dark wall affords too abrupt a contrast, which is depressing and bad for the eye. The moderately dark wall suggests "perspec-

tive" and, if properly done, literally deceives the eye as regards distance and the significant point in this relation is that the eye is at rest when regarding objects more than 20 ft. distant. Hence in the Garden of Eden there was no astigmatism. The average condition, dangerous to the eye, is typified by a drop-cord and shade near the working surface, in a moderately large room, with the walls in comparative darkness—a room,

faces, which reflect with mirror-like fidelity all the glare—all the annoyance—and all the eye strain. It seems peculiar that a society avowedly organized for the purposes of bettering lighting conditions, after an extended discussion on the subject of "glare," offers a committee report, recommending that all polished surfaces of books and papers are undesirable, and should be depolished, not one word being said regarding the ad-

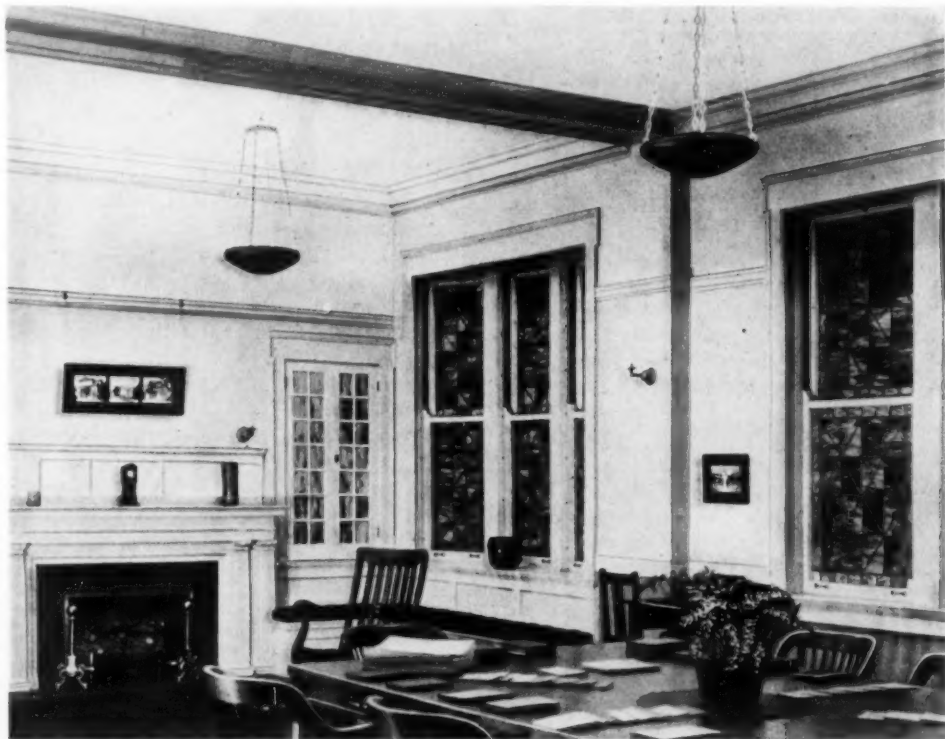


FIG. 1. THE AMOUNT OF USEFUL LIGHT REDIRECTED BY THE SIDEWALLS IS NEGLIGIBLE. GENERAL ILLUMINATION ON LIGHT COLORED WALLS, UNLESS RELIEVED BY DECORATION, IS PRODUCTIVE OF MONOTONY AND OCULAR FATIGUE.

or space so large that the light reflected upwards from the small illuminated area beneath the shade, insufficiently illuminates the surroundings to dispel the abrupt contrast between light and shadow. After regarding Fig. 1, look at Fig. 2, which illustrates the various points above discussed. In addition, the polished table top is a warning against the use of glaring lamps in more glaring shades hung above such polished sur-

visability of depolishing the interior of polished glaring reflectors.

Amongst the many letters which the writer has received from architects interested in these articles, several have referred to the subject of church lighting, with reference to restrictions governing the application of indirect lighting. The writers express themselves freely regarding their preferences, and very courteously agree with the author's

contentions, requesting, however an elaboration on the following points. These inquiries are of such general interest that it has been deemed advisable to answer them in detail. Fig. 3 shows a church interior illuminated by indirect lighting fixtures specially designed. It is apparent that with such architectural conditions as those depicted—and a moderately light ceiling, indirect light, with or without source visibility, offers nothing unusual or difficult in the way of a light-

A glance at the photograph reveals the fact that it does not. It must be remembered that these rays of diffused light—from lamp to silver reflecting surface—from there to ceiling and thence downward, have a definite direction—a direction which may be calculated by application of the simple rules previously given—and so as to impart various expression to relief work. This is shown by Fig. 4, where four strips of moulding, exactly similar, are revealed by *diffused* light



FIG. 2. A MODERATELY DARK WALL SUGGESTS PERSPECTIVE, AND BY CONTRAST WITH BRIGHT WORKING SURFACES, RELIEVES THE EYE. POLISHED TABLE-TOPS REFLECT EVERYTHING, ESPECIALLY GLARING LIGHT SOURCES PLACED ABOVE THEM.

ing installation. That is the placement of fixtures, arrangement of reflectors, hanging heights, and lowering arrangements to facilitate maintenance are considerations of the ordinary every day variety encountered in practical work. This photograph was selected to answer one of the questions propounded i. e. Does indirect lighting, obliterate shadow—particularly in relief work?

from different directions. First, *from the left* (top Fig. 4); second, *from below*; third, *from above*, and fourth, an equal quantity of diffused light from all sides—a condition never existing with applications of indirect artificial light. It is quite unnecessary to indicate conditions where absence of shadow would be undesirable. Perhaps an indication of one, of countless of instances where it

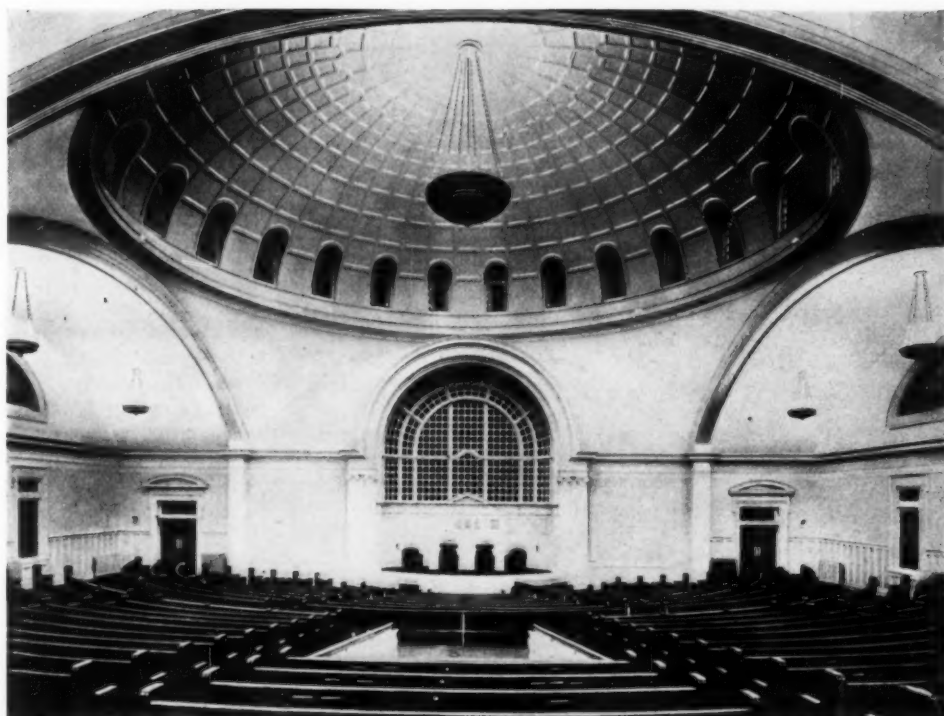


FIG. 3. SHADOW CONTRAST WITH INDIRECT LIGHTING, CONVEYING THE ARCHITECTURAL IDEA.

is necessary, might be more *apropos* and Fig. 5 is such a one.

Another question, reverted to the lighting of such churches as represented in Fig. 6, by indirect lighting, reference being made to the dark ceiling and the obvious impossibility or undesirability of changing it in any way. It is certain that with the imminent improvements in illuminants it will soon be possible to disregard the high absorption of dark ceilings for indirect lighting applications. Illuminants will be so much brighter (all the more necessity for concealing them) and so much more economical that, within the same space, a fixture of the future will give much more light. Certainly enough to reveal the architectural expression of an interior beautifully, and if fixtures are to be used as part of the architectural treatment their pictorial value need not be destroyed by excessive luminosity. We will then have reached a stage where an interior, lighted at night, with artificial illuminants, will

be a veritable treat to the eye, not a threat to the eyesight—and the day is not far distant. As to the present, it is not possible to light such an interior as that represented by Fig. 6, with indirect lighting, using the ceiling area as a redirecting surface. Neither is it possible to light it *directly* with any regard for architectural considerations unless some practical restrictions are observed. The ordinary procedure, adopted by those selling equipment, would be to install clusters of bare lamps within any fixture which might be considered appropriate. We will ignore the horrible possibility of drop cords or stems whereon dangle miserably, wash-basin-like affairs of commonplace glass.

The thing necessary is to drive the light from the illuminants downwards, into the church, and illuminate the glass panels of the fixture sufficiently to give adequate emphasis to it as a relative symbol of decoration. The latter is accomplished by the use of small lamps—

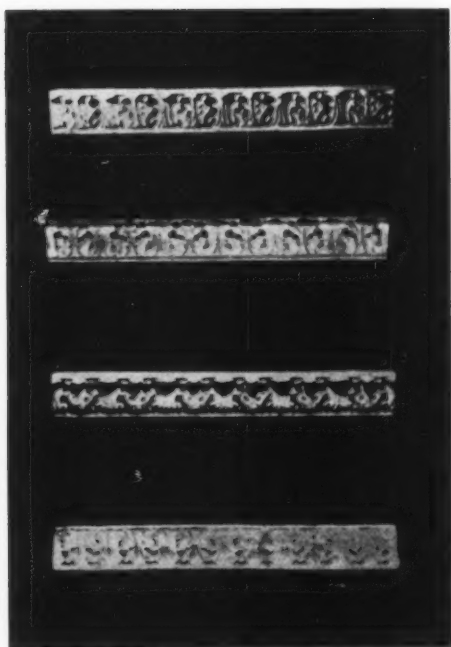


FIG. 4. VARIATIONS PRODUCED BY LIGHT FROM DIFFERENT DIRECTIONS ON BAS-RELIEF WORK. UNIFORM LIGHT FROM ALL DIRECTIONS OBLITERATES DETAIL.

the former by large lamps within silver plated reflectors, which allow no light to be wasted in a direction skyward. While the author is not entirely in sympathy with the feeling expressed by these fixtures, they serve admirably to illustratively reply to the inquiries submitted. Of course the lamps and reflectors are



FIG. 5. A SITUATION WHERE DIRECTION OF LIGHT GREATLY INFLUENCES ARCHITECTURAL EXPRESSION.

placed above the circular openings at the fixture base. The glass plates are of opal, quite dense, and interiorally depolished. The fixtures are within no one's visual range, and this absence of bright lights in the visual field places all responsibility for the congregation's drowsiness directly where it belongs. Another instance where opaque reflectors have been used appropriately with pleasing effect is shown in Fig. 7. One large lamp and reflector being placed well within the beaded hemisphere—the light floor indirectly—casting all the necessary light back upon the ceiling. Still another instance where any light transmitted through and above a reflector is wasted is shown in Fig. 8. In such interiors, which are typical, an attempt to illuminate by utilizing the side wall as a locale, is frustrated by a glaring blotchy effect, encouraging repose amongst those who haunt the benches of public lobbies by ocular fatigue. Here, even ceiling fixtures are too tediously conventional and the best solution of the problem is to place concentrating reflectors above the skylight—over the attractive glass.

These should be spaced so as to distribute the light evenly over the area to be illuminated—a simple matter, since all concentrating reflectors, light circular areas, in diameter one-half the distance from the reflector to the surface illuminated. They can be covered with galvanized iron boxes for weather protec-



FIG. 6. A CASE WHERE LIGHT DIRECTED CEILING-WARD IS WASTED.

Opaque reflectors within these fixtures direct every ray of light downward. Small auxiliary lamp illuminates the glass panels.

tion, and can be strung on wire cables with trolleys for facilitating maintenance.

Another illustration of proper light utilization, but one where æsthetic considerations are nil, is shown by Fig. 9. Here the use of translucent glass shades permitting any transmission of light upwards is an absurdity, since even a dark floor diffuses sufficient light ceilingwards to reveal all necessary detail of shafts, pulleys, belting, etc. The selection of reflectors resolves itself, in such instances to a consideration of reflecting surfaces (available commercially), and their relative efficiency, and permanency, the latter quality being of supreme importance.

Ofttimes, installation, or "first cost"

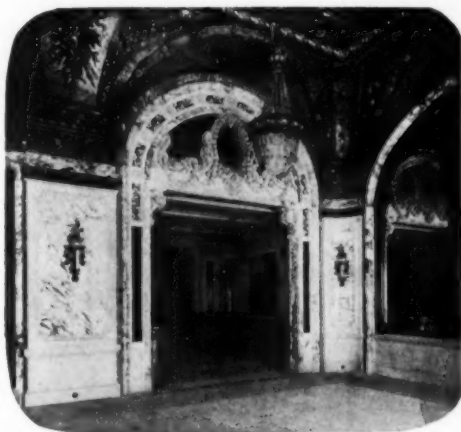


FIG. 7. ANOTHER SUITABLE APPLICATION FOR OPAQUE REFLECTORS. THE LIGHT FLOOR REDIRECTS SUFFICIENT LIGHT UPWARD TO REVEAL THE CEILING ORNAMENTATION.

figures, are apt to persuade the thoughtless in the adoption of certain types of reflectors, which do not afford permanent redirecting surfaces. In cases of this sort, if the parties involved would lend their serious consideration to an addition of small cost items, associated with promiscuous changes of equipment on their premises the "sum total" of these apparently trivial items would stand forth in the light of a colossal, and extravagant expenditure. The lighting of the interior, or workshop represented in Fig. 9, requires uniformity of illumination.



FIG. 8. HANGING FIXTURES HERE WOULD BE INCONGRUOUS. OPAQUE REFLECTORS ABOVE CEILING LIGHTS WOULD BE SUITABLE AND EFFECTIVE.

This can be easily attained by the proper spacing of outlets. The prevailing mode of dividing the room into squares, and then selecting the corner of each square as a locale of an outlet is to be condemned. The outlets should be placed in the *centre* of each square, thereby, increasing the intensity of light near the side walls by the closer placement of the adjacent light source thereto.

The question of hanging height, depends on the general dimensions of the



FIG. 9. INDUSTRIAL LIGHTING, WHERE GOOD GENERAL ILLUMINATION IS OBTAINED ECONOMICALLY BY OPAQUE REFLECTORS EVENLY SPACED, BUT NOT HUNG DIRECTLY ABOVE THE POLISHED SURFACES OF MACHINES.

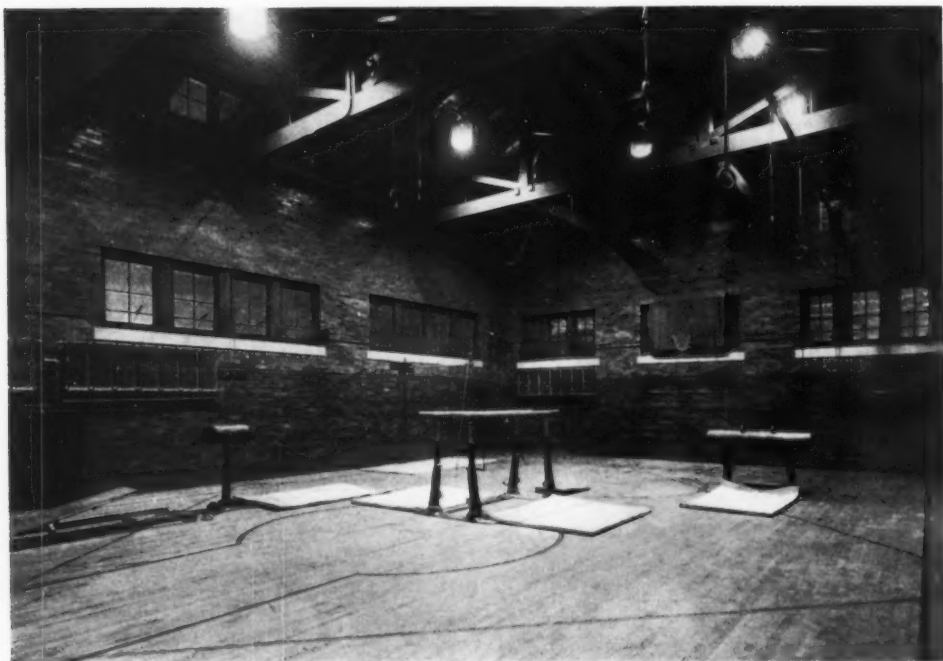


FIG. 10. ANOTHER INSTANCE WHERE LOSS OF LIGHT UPWARD IS ELIMINATED BY UTILIZING OPAQUE REFLECTORS (PROTECTED BY WIRE CAGES). AT SUCH HEIGHTS USE SPACING TO GIVE UNIFORM ILLUMINATION DESIRED.

room. The interior shown in Fig. 9, represents average conditions, which give ceilings of fair height. This enables deep, concentrating reflectors which distribute light beneath them in a circle of a diameter one-half the hanging height, to be regularly spaced at not too frequent intervals, provided large size tungsten lamps are used. We are not directly concerned at this point, with the extremely fundamental detail of spacing, mounting heights, etc., except, with reference to their effect on light utilization, as described. Naturally with very low ceilings concentrating reflectors would have to be spaced at too close range to produce anything like uniform illumination on the working plane, and, conversely, distributing reflectors, giving a wide distribution of light, even if placed close against the ceiling would have a directional effect, intensely painful to workmen, in any part of a shop so mislighted. The proper arrangement in such extreme cases (very low ceilings) is the location of outlets, at close, regu-

lar, intervals, with small sized tungsten lamps, in concentrating reflectors. Of course a total energy of let us say 7,200 watts could be distributed over 72 outlets using 100 watt tungsten lamps, or over 120 outlets using 60 watt lamps, or over 288 outlets using 25 watt lamps. The use of small size lamps, increasing the cost of maintenance (lamp renewals) and the initial expense of wiring, but solving the physiological side of the problem.

Fig. 10 represents the interior of an armory. Here again we encounter one of the few applications where the æsthetic may be properly ignored. There is a general tendency to substitute tungsten lamps for electric arcs, and inverted gas lamps for low hanging gas fixtures. Basket ball and similar "relaxations" necessitate the protection of lighting units even at great mounting heights. Here again we note the action of the floor in directing light on the ceiling. This is another example of appropriately utilizing light, and preventing a trans-

mission of light, through a shade, toward a dark, light-absorbing ceiling, yet one may see on all sides examples of such wasteful and extravagant lighting. We can pardon a waste of light when the effect is artistic and pleasing, but never when even practical utilitarian restrictions have been ignored. The question of maintenance with high ceilings must not be neglected. The opportunity which the high ceiling affords for using infrequent outlets with large sized lamps should be taken advantage of from this viewpoint, including arrangements for ladder support, lowering of fixtures, or removal attachments in the form of poles with catch-prongs, or lever-grips. An exceptionally successful design for indirect lighting with gas is shown in Fig. 11. Two large Roman braziers (detail Fig. 12) supplemented by urns, arranged on the mezzanine balcony rail, contain upright Welsbach gas mantles. The two large braziers contain 20 upright mantles, each within its opaque reflector, shaped to give a concentrating distribution of light, the projected shadow of the pilasters being relieved by the light emitted

by the balcony rail lights. Applications of this sort offer unlimited opportunities to progressive gas companies in expressing character and individuality in small store lighting. Pipes can be easily brought up from cellars, and in long, narrow stores a single row of pedestals, supporting bowls of pottery, or any original design, conceal the gas mantles and reflectors from view within artistic interiors.

It has been urged that gas tends to discolor ceilings when placed too close—this, of course, cannot occur, when the units are less than eight feet above the floor, and furthermore maintenance (renewal of gas mantles or electric bulbs) is greatly facilitated. In small stores which are square, one centre floor pedestal is sufficient, provided there are no pillars to cast shadows (unlikely in small areas). There is no restraint imposed upon the expression of character and attraction in such lighting, other than the imagination, and æsthetic instinct of the designer. Even crude material, boxes, baskets, etc., can be treated so as to possess artistic value and attraction.

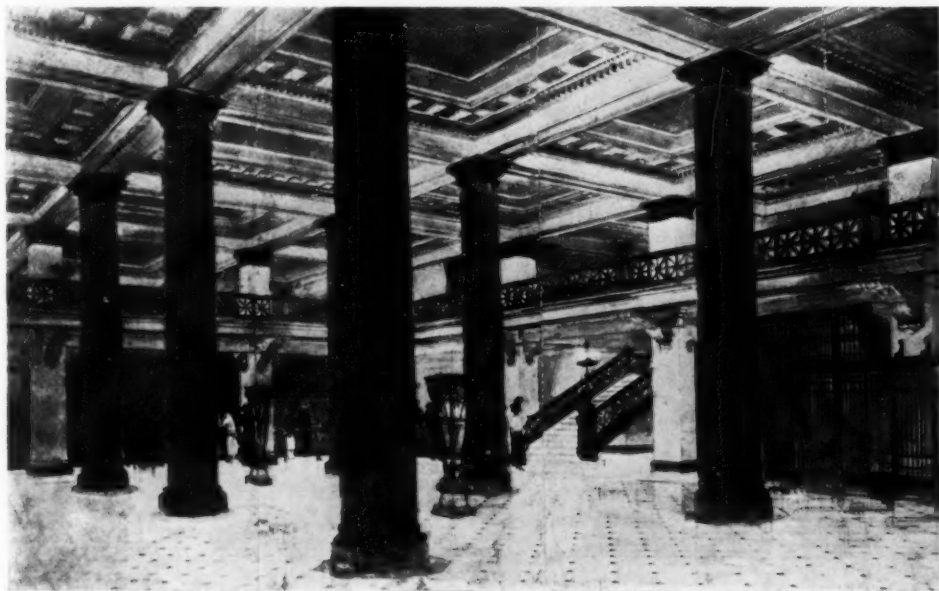


FIG. 11. AN APPLICATION OF GAS TO INDIRECT LIGHTING. ANTIQUE BRAZIER, CONTAINING UPRIGHT GAS MANTLES WITHIN SILVER-PLATED REFLECTORS, SUPPLEMENTED BY ROMAN URNS PLACED ON THE MEZZANINE RAIL, CREATE A DISTINCTIVE LIGHTING ENSEMBLE.

I urge that the crusade against commonplace lighting must be eternally waged, by those who respect and love artistic expression in any form.

With the "economy" of modern illuminants there is no reason why every one cannot enjoy the comforts which light has to give, and the attraction and advertising value, invariably attendant upon any departure from stereotyped monotony. In office buildings where first floors are to be used for stores, by all means specify frequent baseboard outlets so that the tenants may exercise some individual preference in their lighting arrangements. This cut and dried preliminary assignment of lighting equipment has done much to distract the mind of the tenant from this vital subject of artistic different lighting, for he has assumed that lighting conditions must be accepted as found.

This mental attitude on the part of the

mercantile public has reached a stagnation point where only concerted avoidance on the architects' part, in specifying equipment, will materially better lighting conditions. A united effort by the architect, to place outlets, so as to encourage and even force the tenant to depart from commonplace monotony in his lighting arrangement, will result in a general awakening on the part of the mercantile public, of inestimable value to themselves and their community. The merchant must learn to avoid, in planning his lighting, the exact arrangement of his neighbor. He will discover that advertising value, from lighting or anything which affects our mind by the sense of sight, results from *attraction*. And we are only attracted by the thing *different*, which, in these days of commonplace shades and globes satirically happens to be anything in the slightest degree suggestive of æsthetic expression.

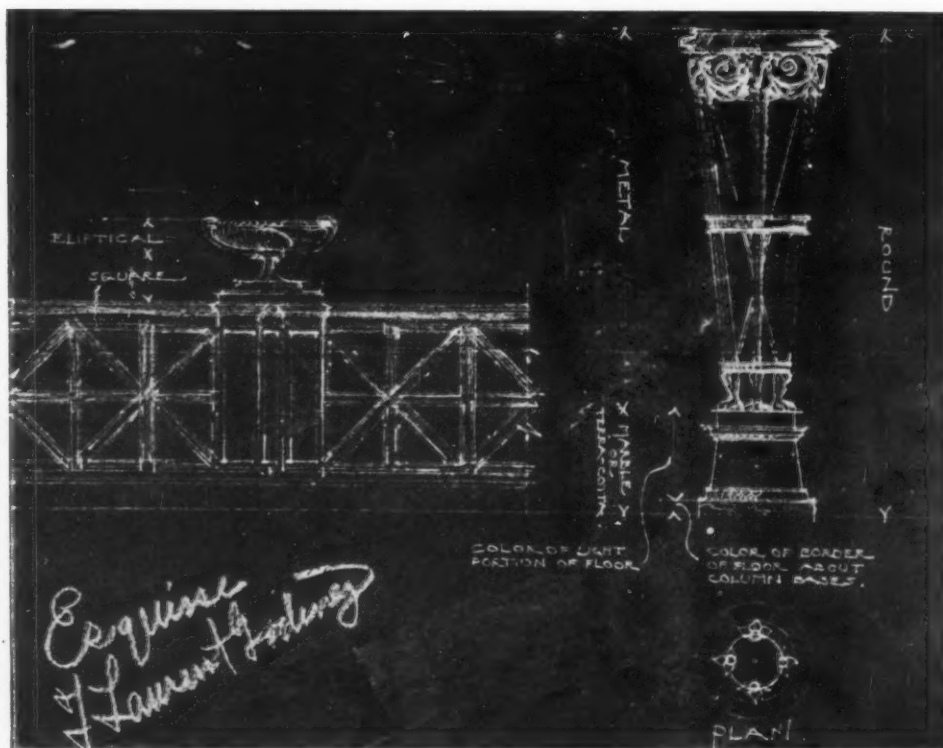
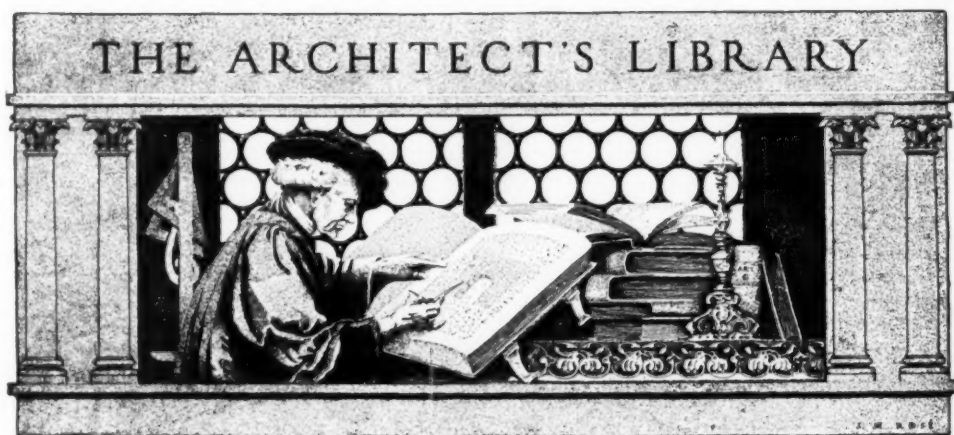


FIG. 12. SKETCH SHOWING TREATMENT OF BRAZIER AND URNS ILLUSTRATED IN PLACE IN FIG. 11.



The monograph on the work of Charles A. Platt, which has just been issued by the Architectural Book Publishing Co., is a very remarkable publication. The fact that any publisher should find it a promise of profit in preparing so handsome, elaborate and costly a record of the work of a living architect is both a clear indication of the popularity and permanent value of certain phases of contemporary American architecture and an extraordinary tribute to the particular architect who has been first selected for this work of distinction. Numerous monographs on contemporary architects have been printed both in architectural and other periodicals; but this is the first book devoted exclusively to the work of any one designer. It is a compliment and recognition of which Mr. Platt may well be proud; and which every careful reader of the book must feel to have been fully justified.

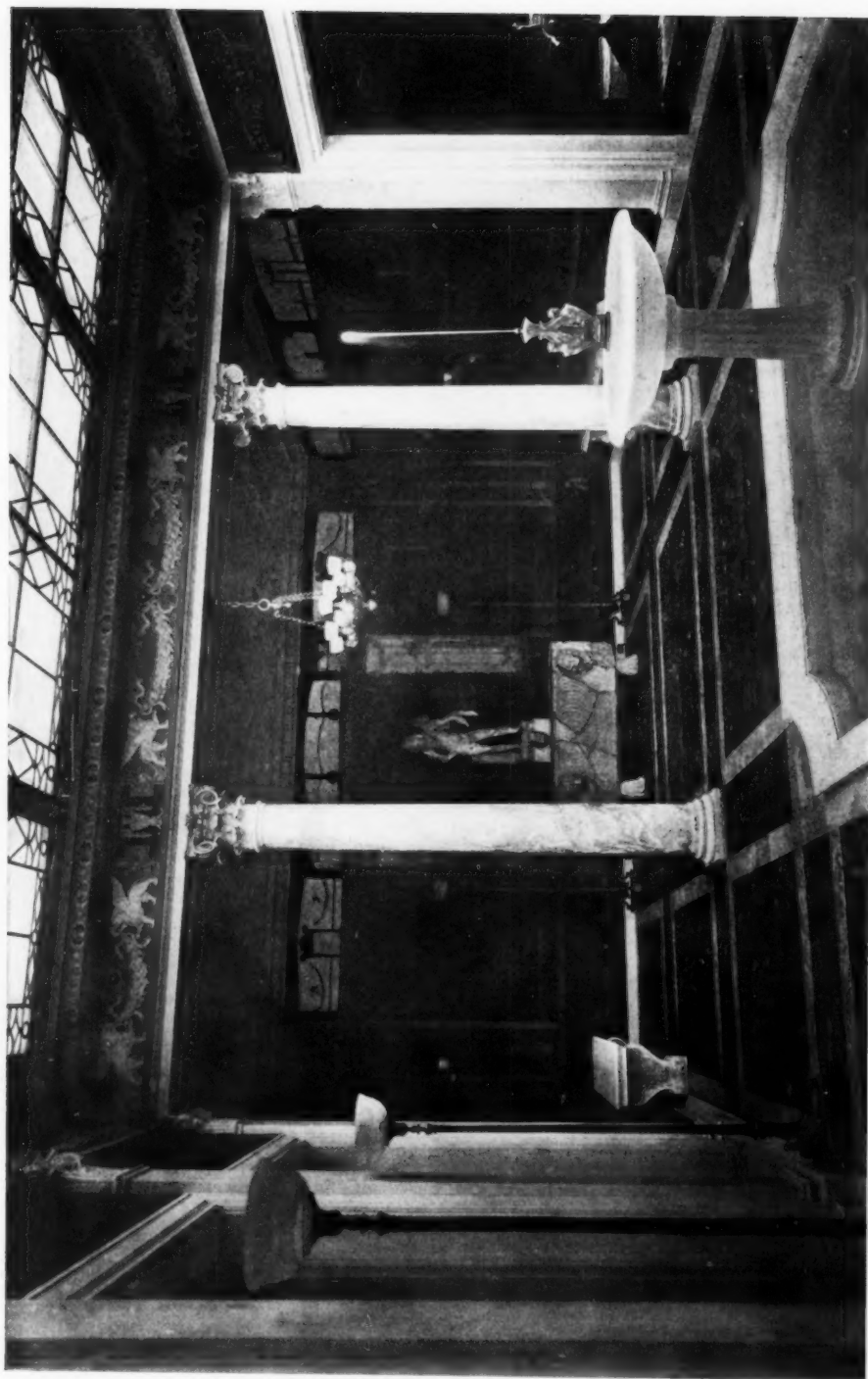
In their prefatory note the publishers are modest in their promises. They expressly disclaim the idea that the book contains either an exhaustive compilation of Mr. Platt's work or the portrayal of any single building in all its interesting aspects. Neither has an attempt been made to arrange the illustrations of the different buildings according to the time of their erection or on any other systematic plan. On the other hand this particular compilation has certain advantages over any previous attempts to illustrate Mr. Platt's work. While by no means complete, it is, we believe, sufficiently complete for all practical purposes. It exhibits Mr. Platt's gifts and accomplishments as a designer in all their varied phases and from every really significant point of view. Many examples of his earlier and more tentative designs are

given, as well as many examples of his later and more finished product. A sufficient amount of space has also been devoted to some of the very small country houses which he designed early in his career. In the case of most all of these buildings, not only have a generous number of photographs been printed, but a sufficient supply of house and ground plans and working drawings. The book consequently, while it is intended primarily for the architect and will help his professional brethren to understand and interpret Mr. Platt's work better than ever before, should make an equally lively appeal to the intelligent layman. All of Mr. Platt's work has the quality of being convincing to any person of taste. Its rare distinction and beauty can be immediately felt, even if its admirer is not capable of analyzing and understanding the technical means, which the architect has adopted in order to create the effect.

In only one respect do we feel disposed to criticize the plan and makeup of the book. It is a real defect and a real loss that Mr. Platt's work has not been arranged chronologically, or that no data have been given which will assist a reader to discover the sequence in which these various houses have been built. The work of every eminent artist, like the work of a great statesman or a great country cannot be understood apart from its history. In the case of Mr. Platt the development of his gifts as an architectural designer is of peculiar importance because he is, if you please, a self-made architect. His early technical training was that of a painter and an etcher. Never in his life did he take a lesson in architectural design. Not only can certain distinguishing traits of his work

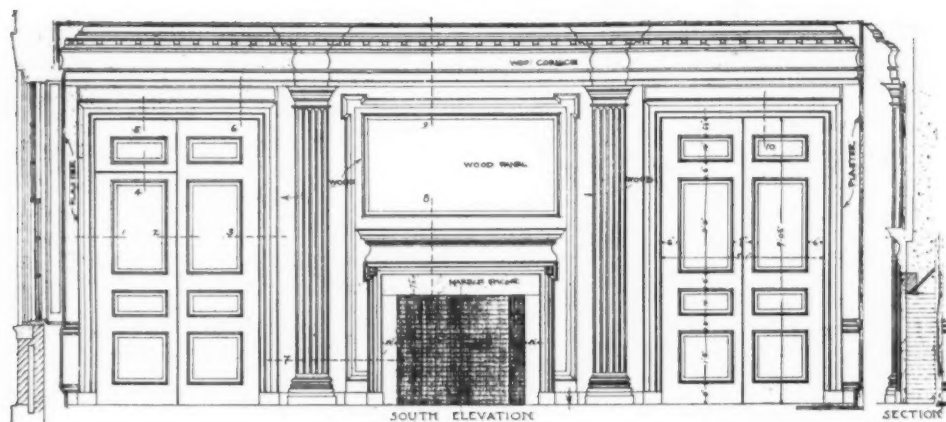


DETAIL OF THE LOGGIA—RESIDENCE OF
W. HINCKLE SMITH, ESQ., BRYN MAWR, PA.
CHARLES A. PLATT, ARCHITECT.
(From "The Work of Charles A. Platt.")



(From "The Work of Charles A. Platt.")

THE POMPEIAN ROOM—HOUSE OF HAROLD F. MCCORMICK, ESQ.,
LAKE FOREST, ILL. CHARLES A. PLATT, ARCHITECT.



DETAIL OF AN INTERIOR—CHARLES A. PLATT, ARCHITECT.
(Reduced from "The Work of Charles A. Platt.")

be clearly traced to the fact that in his case a born architect happened to have his eye trained as a landscape painter, but his architectural gift received was unfolded gradually and as the result of concrete practical necessity rather than of predetermined plan. The different phases of the process whereby the amateur architect became a professional and the professional gathered an increasing mastery over his own means of expression and an increasingly clear consciousness of his own scale of architectural values would constitute a peculiarly fascinating and helpful essay in architectural criticism.

The introduction which has been written in a spirit of warm but discriminating appreciation by Mr. Royal Cortissoz, constitutes a really illuminating interpretation of Mr. Platt as an architect. Mr. Cortissoz has had the advantage not only of a genuine enthusiasm for Mr. Platt's work, and the trained eye of an experienced critic, but also of an intimate and long continued familiarity with his subject. No matter how well acquainted the reader may be with Mr. Platt's designs, he cannot fail to obtain a juster and finer understanding of Mr. Platt's achievement from a careful perusal of Mr. Cortissoz's introduction. The final criticism of Mr. Platt as an architect cannot, of course, be written at present, because Mr. Platt is still practising, and is far from having exhausted either his possible architectural opportunities or his own latent powers as a designer. An artist, such as he, who is so incorruptibly true to his own standards and so relentlessly but so imperturbably critical of his own achievement, is certain to make the end add something to the total value of his work. But

when the time comes for the final criticism of Mr. Platt as an architect the essay of Mr. Cortissoz will be found to constitute an essential and substantial contribution thereto.

The keynote of the introduction is contained in the statement made in the first paragraph that "Mr. Platt's work strongly urges the critic to subordinate the question of tradition to that of personality. By this the critic does not mean, of course, that traditional influences have not made peculiarly important facts in the formation of Mr. Platt's personal style. He recognizes fully that Mr. Platt has more than anything else been seeking to reproduce the architectural and domestic qualities of the Italian Renaissance villas. But he recognizes also that the "old Italian ideal is so tactfully and with such sincerity adjusted to local conditions that the completed work becomes part and parcel of a veritable characteristic American home." It would be idle, Mr. Cortissoz says, to question Mr. Platt's indebtedness to the past or what he owes more especially to the Italian precedent, both in his buildings and in his gardens. "Tradition of a sort is in his blood and he could not do without it. Yet his originality, his essential independence, remains untinged. There is nothing factitious about his work, nothing that is done from the outside. All proceeds from a central inspiration, from the creative instinct craving the outlet of beauty, which has made him etch and paint and build as with an imperious force. He makes a work of art, because he cannot help himself. The constructive nature of the artist must out. It is this fact which has made him such a commanding figure in the field of archi-

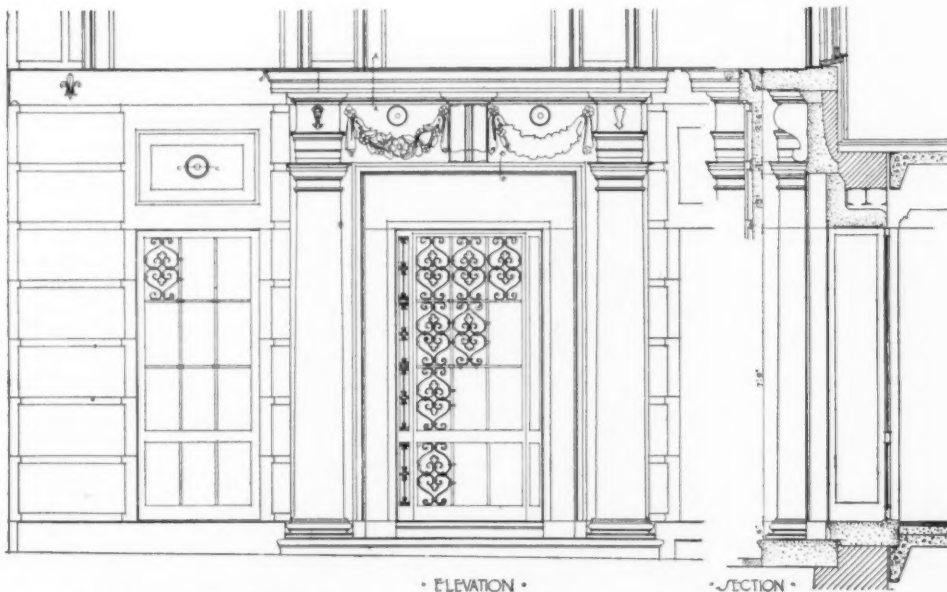
ecture as a designer of houses. He was born to design them. He could not but make them beautiful. . . . Beauty, the reality of his dream, reveals itself to him today as it did years ago, when he was painting pictures, which is to say in nature's clear fragrant paths. He is at peace with his art in the 'green silence' of the poet, in the light and color of gardens, in the quietude of houses where one dwells with finely wrought possessions, symbols of the things of the mind. Under such conditions his ideas expand and he puts forth noble energies. You know when you follow his footsteps that an artist has passed that way."

That is the scent of the great impression which has been and is still being made by Mr. Platt. There are few architects in the country whose personal clientele is more loyal and whose popular reputation is greater; but warmly as his work is appreciated by his clients, many of his most cordial admirers are to be found among his personal associates. He is useful to them. He has the originality, not of a mere experimentalist, but of a man who, as his

critic says, cannot help seeing things under the form of beauty. Hence it is that his work is so intensely personal in spite of its high impersonality and so thoroughly impersonal in spite of profoundly personal inspiration. He is of use to his professional associates because he is so completely himself and yet so emphatically more than himself.

His success in giving such a very individual and contemporary version of the noblest phase of domestic architecture in the past is the secret of his formative influence on others. He can give because he has really appropriated. And we feel sure that great as his influence hitherto, it will as a consequence of the publication of this book be still more considerable. The total effect made upon any sympathetic and considerate observer by the careful scrutiny of its pages is extraordinary, and those who have delighted in his work as it has been published in parcels will most assuredly feel as the result of this completer exposition that they have under rather than over-estimated the rare distinction of his achievement.

H. C.



DETAIL OF A RESIDENCE ENTRANCE—CHARLES A. PLATT, ARCHITECT.
(Reduced from "The Work of Charles A. Platt.")

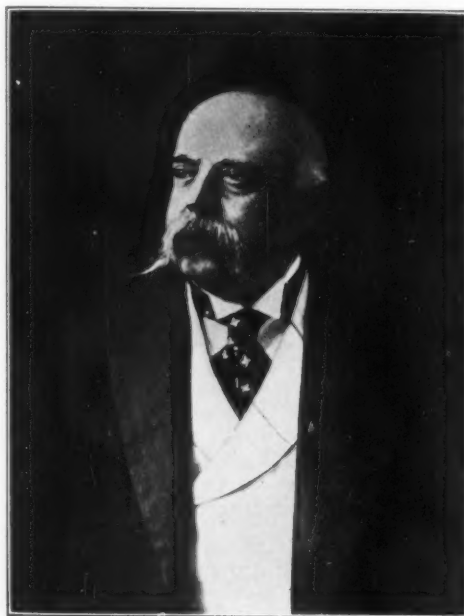


**George
Browne
Post
Obituary**

The death of George B. Post, following so soon upon that of Daniel H. Burnham, who was his junior by a decade, points the same moral. It is that purely artistic sensibility is only one of the factors of an architect's equipment, and that a man may be a highly successful and conspicuous architect with only a moderate degree of it. Doubtless Mr. Post had more than Mr. Burnham. He was fond of sketching from nature in water color, not badly, and when he was seventy or near it, exhibited some of his work of that kind, done during a holiday in Italy. One cannot fancy Mr. Burnham beguiling his leisure in that way, nor even choosing rural Italy for his holiday. He once accurately described himself as "a business man with a knowledge of building." But the two men were alike in that the "architectonic" element in each was stronger than the picturesque. They personally fulfilled the function which Viollet le Duc assigns to the Roman engineer in the Roman monuments; that is to say, of the maker of the "parti" of the

"lay out," which he devised with a view not only to economy and convenience but also to dignity and impressiveness. The man who does that, call him what you will, is an architect, even though he should leave his buildings in the rough, or turn them over, as the French critic maintains that the Roman architect did, to a Greek decorator for their ornamentation. As planners, Burnham and Post were distinguished by the largeness and straightforwardness and simplicity of their works. The most notable of Mr. Burnham's works, and the most notable for these qualities, is doubtless the Union Station in Washington.

Following his service in and through the Civil War, in which he rose to the rank of colonel of volunteers, Mr. Post, who had already before the war taken a course in engineering, took a course of architecture in the "atelier R. M. Hunt," along with other pupils who subsequently became distinguished. Early in the '70's he was already in full professional swing. To these years belong the Williamsburgh Savings Bank, a square, simple and classical erection crowned with a dome, and fireproof throughout. A much more influential erection was the original building of the West-



GEORGE BROWNE POST.
Dec. 15, 1837-1913.

ern Union Company, since so built over as hardly to be recognizable, but the earliest of the "elevator buildings," excepting the original Tribune building, since doubled and more in capacity by vertical extension, which was at the same time under construction from the designs of Mr. Hunt. These at least were the first buildings in the design of which the elevator was distinctly recognized, for in the original Equitable building, with reference to the construction, though not to the design of which Mr. Post was employed in a consultative capacity, though elevators were contemplated, and the height was really of seven or eight stories, impracticable without them. Each architectural story included two actual stories and the fronts thus appeared as of the usual five-story office building, though at an unusual scale. But in the two newer buildings the number of stories was confessed. In the Tribune building, however, the story as the architectural unit was replaced by a group of stories, while in the Western Union the four stories of the "shaft," between a two-story base and a two-story capital, were separately and identically treated and the division attained which imposed itself upon subsequent designers and to which, after a few years of tentative and unsuccessful experimentation, they all returned. The old Western Union building had its capacity, as well as its architectural attractiveness increased by a steep wedge-roof.

The effect of this building upon the fortunes of the designer was immediate and marked. Nobody ever imitated the Tribune building, and its architect never did another tall building, except the pretty Marquand building in lower Broadway, but took off into "palaces" in New York, Rhode Island and North Carolina. On the other hand the architect of the Western Union building did far more than any other architect of the "elevator buildings" in which the elevator was the only novel factor of altitude, and in which the walls had still to carry themselves, before the steel frame came in to take away the previous limitation of height. Mr. Post always maintained that he himself had, as it were incidentally, invented the steel construction in the court of the Produce Exchange, which was, perhaps, the most noteworthy architecturally, as it was the most expensive, of his commercial buildings, although it reached only ten stories. It remains an impressive work, even though its one monumental feature, the earliest of the New York studies of the campanile of Giotto, had to be put behind the building of which it was meant to

be the crowning glory, and up an alley. Their name is legion. They are all straightforward and practical, and they are by no means wantonly ugly. Not one of them is a freak, though the St. Paul makes that effect by reason of what seems its intractable ground plan. Possibly some other architect might have made us forget the intractability. At all events, the treatment rather aggravated it in one respect, by the doubling of the stories so as to make one architectural out of two actual floors. This was assumed to be done in order to "give scale," but the architect explained that it was to avoid the square opening which resulted from the dispositions. Even so, those who look at the square openings left untreated in the less conspicuous walls will be apt to hold that the more conspicuous would have looked better if they had been left untreated there also. However that may be, the crowning feature of the three-story colonnade will be agreed to be a seemly and impressive piece of architecture.

The old Times Building in Park Row has been done much injustice to by the superposition of several stories and the substitution of a flat for the originally steeply Mansarded roof with which its author left it as completed. In this, however, he violated his own principle as exemplified in the earliest of his elevator buildings, by subdividing his "shaft." This error was retrieved in a restudy of the north front of the old Times building for the Broadway front of the Union Trust Company in which identity of treatment is resumed throughout. The result is not only its author's most successful work in the Romanesque inspired by Richardson—it is one of the half dozen "best" of those buildings of the transition from the old office building to the modern skyscraper, of which the height is still limited by the necessity of building actual and self-carrying walls of masonry or brickwork.

All these buildings show more or less their author's talent for simplification, which was shown also when he was employed to reconstruct the Equitable. But that talent was even better exemplified in smaller works, of which one is the building of the Long Island Historical Society. A still better one was Chickering Hall, at Fifth avenue and 18th street, a concert hall over a warehouse, which one is inclined to call the most artistic and satisfactory thing he ever did. Of his town houses there is not so much to be said in praise. The original Vanderbilt House at Fifth avenue and 57th street, completed in the early '80's was at

that time said to be "more successful and less interesting" than the other Vanderbilt house by Hunt five squares below. But when, a decade or so later, its author was invoked to carry it through the block, he destroyed the unity of the old edifice without substituting for it a larger unity, inasmuch that the enlarged building degenerates into a miscellany. Of the Huntington house opposite there is even to be said, what can very seldom be said of any work of its author's that it lacks even a definite and intelligible architectural motive.

So far as New York is concerned, it is in his commercial and public or quasi-public buildings that Mr. Post's best work was done. And there is to be said that no architect has done more to promote the invocation by architecture of "the allied arts" to heighten its effects. The great corridor of the Equitable was a work of which the destruction was distinctly a civic loss. But perhaps in this as well as in its purely architectural aspect, his most noteworthy work in downtown New York is his latest. To see and seize the opportunity for the New York Stock Exchange in the multitude of "applied" orders and porticoes with which modern New York abounds, of bringing the classic order back to its original function of constituting the structure of the building, was an intuition one may say of genius. For there is no sacrifice here of practicality. The great order was as good an instrumentality as could possibly have been devised to secure the abundant illumination which is the chief requirement of the interior. The detail of design and decoration might be much worse than it is, in order to efface or obscure the success of the general scheme, and in fact it is not bad at all. This success is promoted by the provision of almost the only and by far the most impressive example New York has to show of the best architectural use of a classic pediment, that of a frame for sculpture. One could not find a better illustration of the author's large and truly "architectonic" way of looking at his architectural problems, or a fairer occasion of describing him as a great architect.

Montgomery Schuyler.

Mr. Post was born in this city December 15, 1837, and was consequently in his 76th year. He was educated at Churchill's Military School at Ossining, and was graduated as a civil engineer from the Scientific School of New York University in 1858. After studying architecture with the late Richard M. Hunt he formed a partnership in 1860 with Charles D. Gambrill, a fellow

student. The partnership with Mr. Gambrill was dissolved when Mr. Post resumed practice after the war. The present firm of George B. Post & Sons was formed in 1905.

Building for the American Institute

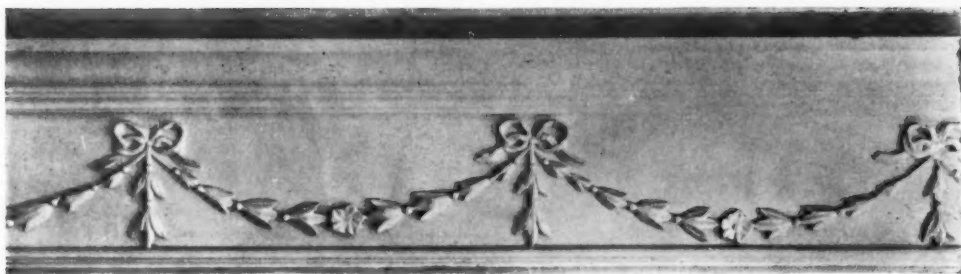
Building of the national headquarters of the American Institute of Architects, at Eighteenth and New York avenue northwest, was taken up when a convention of architects from all parts of the country was held at New Orleans December 2, 3 and 4. The meeting was called to discuss and raise \$300,000 for the future structure, and was attended by representatives of every branch of the institute in the country, of which Washington has one of the most active Chapters.

The present plan which awaits ratification and money to carry it through, contemplates a large addition to the Octagon House at Eighteenth street and New York avenue, extending the structure in narrow crescent-shaped length from Eighteenth street to New York avenue. It will be built so as not to overshadow the Octagon House, to which is attached a great deal of sentiment and architectural significance.

Due to the odd figure which the Octagon House occupies, the addition is similar in its complicated lines. The main addition will be located a hundred feet north of the Octagon House, on Eighteenth street, and connected to it by a brick wall. Colonial architecture will be featured, the main front containing three apertures beneath colonnaded entrances communicating with the main auditorium designed to accommodate 500 people.

Three stories will be contained in the building. In the basement will be found the banquet hall, with space for the heating apparatus adjacent. Through the other two stories will be distributed the offices of the institute and numerous rooms representing the prominent architectural and art societies in the country, similar to the scheme adopted in the present building used as headquarters by the Daughters of the American Revolution. The Sculptors' Society, the Painters' Society, the Mural Decorators' Society, the Federal Arts Society and the Archaeological Society will be represented, with other associations with a room each.

The building fronting on Eighteenth street will run in a form suggestive of a crescent, until it reaches the building line



DETAIL OF THE CORNICE IN THE SENATE CHAMBER, CONGRESS HALL, PHILADELPHIA, PA.

on New York avenue. Another entrance will be featured overlooking this street. Within, and between the addition and the Octagon House, large gardens will be located where visitors to the institute may promenade between rows of hedges, and through artistically planted beds of flowers, where fountains will play, and a rusticated setting will be sought by one of the most notable landscape architects of the country.

The main offices will be retained in the Octagon House, where the present headquarters of the American Institute of Architects now is represented. The home, as well as being one of the most historic Colonial homes in the country, is said to feature a type of architecture to be most representative and artistic of its kind in the United States.

The Octagon House was built in 1798-1809 for Col. John Tayloe, by Dr. William Thornton, who designed the Capitol and the Washington Inn, and who submitted competitive plans for the White House, but lost. The house was one time the home of President Madison, when he had to make

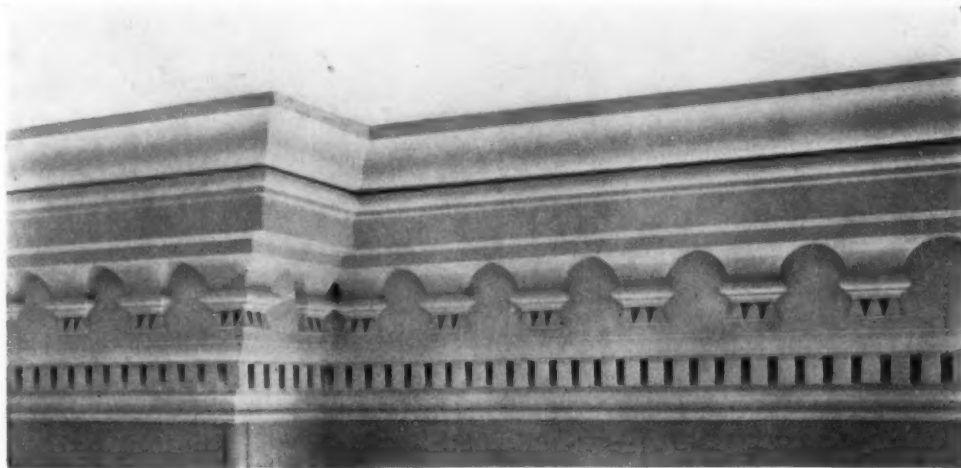
his quarters there after the White House was burned by the British.

Bedford Brown, architect of this city, is in charge of plans for the future additions to the present structure.—The Washington "Times," Nov. 15, 1913.

Congress Hall Restored

On October 25 the Philadelphia Chapter of the American Institute of Architects assisted in the dedication of the restored Congress Hall in Philadelphia. For the moment, Philadelphia

through the efforts of the Chapter became again the capital of the United States. Indeed, for ten years the Chapter has been working to make the restoration of Congress Hall a reality, but not until two years ago did the city appropriate the necessary funds. Since then a committee of architects has worked unselfishly, enthusiastically and without pay on this task. Over one hundred meetings have been held and a vast amount of research and study



DETAIL OF THE CORNICE IN ONE OF THE COMMITTEE ROOMS, CONGRESS HALL, PHILADELPHIA, PA.



Photograph by Ph. B. Wallace.

CONGRESS HALL, PHILADELPHIA, PA.

has been put into the work to insure historic accuracy. The President, the Speaker of the House and a trainful of Cabinet officers, members of the Supreme Court, Senators, Congressmen and diplomats came on to the reconsecration of this historical shrine, thus making October 25, 1913, one of the big days in the history of Pennsylvania.

The following architects, John Hall Rankin, Frank Miles Day and Charles A. Zieg-

ler, were among the speakers, national and civic, and, further, the Mayor laid full emphasis upon the obligation the city is under to the profession. Mr. Ernest Yardley was the architect in charge of the actual work on the building.

Probably the most significant aspect of this piece of reconstruction is the conspicuous recognition afforded by the public officials to the services of the architectural profession. First there was the appropri-



Photograph by Ph. B. Wallace.

STAIR HALL TO THE CHAMBER AND COMMITTEE ROOMS, CONGRESS HALL,
PHILADELPHIA, PA.

tion of the funds necessary to carry out the work; second, the latitude and freedom from restriction accorded the committee of architects entrusted with its execution, and, last, the public appreciation and approbation of the final result, on the occasion of the dedication.

By all means, the conduct of this important restoration, painstakingly and conscientiously carried out by the Philadelphia Chapter of the American Institute of Architects, should encourage other cities, through their officials, to entrust similar works to the architectural profession, which will al-



Photograph by Ph. B. Wallace.

CHESTNUT STREET ENTRANCE AND STAIRWAY, CONGRESS HALL, PHILADELPHIA, PA.

ways be found willing to go considerably more than half way in such undertakings.

The proof of the pudding is in its tasting. Arrangements are being made with the city of Philadelphia, through Mr. Milton B. Medary, president of the Philadelphia Chapter of the American Institute of Architects, to restore the old City Hall at the opposite end of the Independence Hall group (see "The Architectural Record,"

July, 1913). Therefore, when the Chapter shall have completed this new work, as well as the remodelling of Independence Square, now actually under way, with so able an architect as Mr. Horace Wells Sellers directing another committee, the Chapter will then have to its credit a patriotic achievement of lasting value to the entire nation, and of peculiar interest to all foreigners who may in the future visit the shrine of American liberty.

